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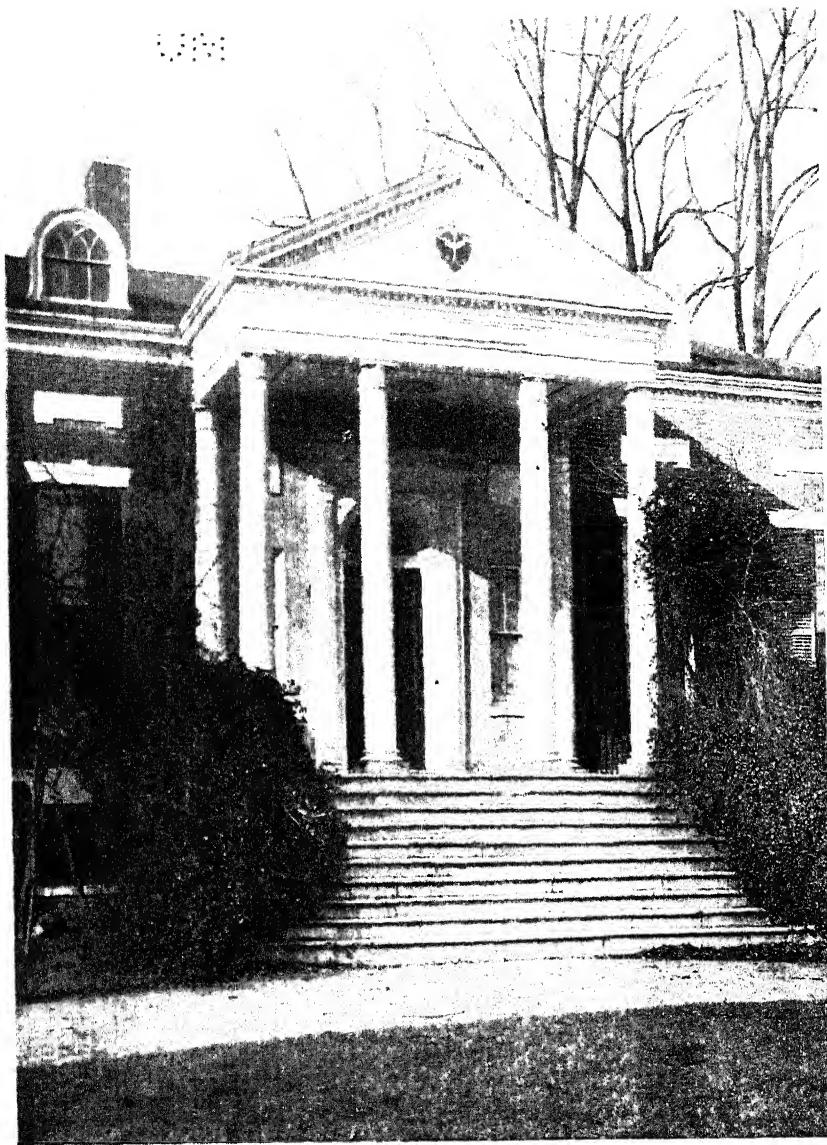
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## THE COLONIAL HOUSE



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PORCH OF HOMEWOOD, BALTIMORE, MARYLAND

Undoubtedly influenced by the work of the Adam Brothers of England, this adaptation to the Third Period of our Colonial type of architecture is perfect—stopping short as it does of all feeling of meretricious ornamentation.

# THE COLONIAL HOUSE

BY

**JOSEPH EVERETT CHANDLER**

Author of "Colonial Architecture of Maryland, Pennsylvania  
and Virginia," etc.

NEW YORK

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To  
The Memory of  
**THE EARLY BUILDERS AND ARCHITECTS**  
of the .  
Anglo-American Colonies  
who builded better than they knew



## PREFACE

THERE is at the present time a fortunately widespread and increasingly intelligent interest in the so-called Colonial Style, and particularly in its application to home-building. This book has therefore been compiled in the hope that it may be of use to those who admire the old examples and who wish to avoid in their possible building operations certain shortcomings recognizable in much of the supposedly-in-the-old-vein modern work.

To such, and perhaps only to the keenest of such, portions of Chapters IV, V, VI, VII, and the latter part of Chapter X may be found of interest; they can equally well be avoided by those who do not care to go into the more intimate details of the subject.

It is hoped that possible readers, finding mistakes as to dates of buildings or other misinformation, will kindly report the same to the writer, as their assistance in making the work more comprehensive will be appreciated. Equally gratefully received would be items regarding notable Colonial examples with which the writer may not be conversant, and particularly welcome would be enlightenment as to the designers of the earlier houses, of whom the traces are almost entirely lost.

Especial thanks are due Mr. George Dudley Seymour from all who are interested in the subject, for his public-spirited action in unearthing valuable information concerning Towne and Hoadley, two Connecticut architects, and for recording the same in bronze.

## PREFACE

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It is hoped his example may be followed by all who can do so, in the desire to do justice to the early builders of our colonies who have left us such a fortunate legacy. The author's personal thanks are due to Mr. Seymour for the use of a number of unusual photographs. Thanks are also due to Mr. Frank Cousins for a selection for reproduction from his valuable files of some of his best negatives, and to the Detroit Publishing Company for permission to use the photographs of the Paul Revere House in Boston.

JOSEPH EVERETT CHANDLER.

Boston, Mass.,  
November, 1915.

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## **THE COLONIAL HOUSE**



# THE COLONIAL HOUSE

## CHAPTER I

### INTRODUCTORY

VARIOUS names besides "Colonial" have been used in recent years to designate the well-known and distinctive American type of architecture which the early architects and carpenter-builders of the seaboard States left behind as a precious legacy. Truly they builded better than they knew, for the examples of their work are easily distinguishable to-day from the avalanche of so-called Colonial work which, in the new movement since 1880, has descended upon us. It needs but a glance, even on the part of the layman, to discern that the earlier product is the more quiet and contained, while its supposed imitation, or often so-called "development," is too likely to bristle with features with the sad inclination to be unstudied, badly proportioned, and generally uncomfortable in disposition. "Colonial," and—in view of the necessity of some accurately defining term to indicate in speaking of them the usual differences between the old and new—"Old Colonial," remain still the best terms to use in speaking of the work in question. On account of some of the best work having been done after the Colonies won their independence "Federal" has been suggested, but this seems an unnecessary division of the movement which lasted two centuries, to the last half century of which alone this term would apply accurately.

Small wonder it is that many a modern architect, essaying the Colonial house for the expectant and trusting client, stands

## THE COLONIAL HOUSE

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in front of the completed work with dismay, and, hastily changing step, calls his effort "Georgian." "Georgian, you know," he says, with that authoritative air which the expected-to-be-versatile architect has learned so well to assume, "is better than Colonial, is more virile and compelling, less anemic and stereotyped than our contemporary movement of returning to the use of adaptations of the Classic orders and features of the Italian Renaissance." Warming to his own defense—perhaps even being unconscious that it *is* a defense—he may speak with erudition of the many beautiful mansions of England of the Later Renaissance, of the wonderful versatility of Inigo Jones and Christopher Wren in adapting and developing those motifs in architecture which formed the basis of the work of our early Colonial architects and builders. He might flounder still further, presenting numerous proofs of his point, which proofs, however, could quickly be turned to refutations if the conversing layman knew sufficiently the technical grounds of differentiation which he but suspects to exist.

Unquestionably, the Colonial style developed much more interestingly through the older lines of settlement, for there, where the intercourse was more frequent and where the life was richer and fuller, the frequency of attractive examples is much greater. Still, in going through the less well-traveled sections of the seaboard States, we occasionally stumble upon an example that is simply startling in its spontaneity, and one realizes at a flash—and thoroughly—how the solving of a given problem with prescribed materials, healthful restrictions, and a due regard for architectural detail makes for an original production.

It is only a short time ago that there seemed but a limited number of distinct buildings in this style; that there were a few—and only a few—changes that could be rung on the very limited material; that the details could be applied to but few distinct motifs; that there could be but little depth and

## INTRODUCTORY

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lasting worth in the new efforts; that these few old and well-known examples would remain as sporadic samples of what we could wish might have been a settled and positive form of architectural growth, and the product of a type of people developing their dwellings and giving exterior expression of their life and aspirations.

Through constant evident interest on the part of the layman and the architect alike, and the consequent publishing of quantities of material which is continually being unearthed, we have come to realize, somewhat tardily, that the number of examples for inspiration of architects in modern work is almost inexhaustible—so differently was the same problem solved by the builders of various communities, and so differently did the same books of reference influence the builders even of neighboring sections of the country. More intelligent interest and understanding seem steadily and strongly at work, ferreting out the best examples and proving their worth as suggestive material and their adaptability to present-day needs. It seems probable that the harvest of new work inspired by these old examples will be more satisfactory than was that which followed the first awakening, in the eighteen-eighties, to the knowledge of our heritage.

To many architects as well as laymen the beauty and subtlety of Colonial architecture are lost. They do not like it. That is sufficient: and they close their eyes of interest to it. On the other hand, for instance, we find an American exponent of every phase of the work produced by the acknowledged greatest foreign architectural school of the world—the Ecole des Beaux Arts—turning helplessly to Colonial details in working out his houses, feeling vaguely that “there is something in it.” His alma mater has not supplied him with this domestic quality—for domesticity *is* the note, it may be said, which everywhere permeates the Colonial work and gives it peculiar charm.

Equally, other architects may achieve distinction in a par-

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ticular line of work, and yet when attempting this style fail largely—or wholly; for a first requisite seems to be a feeling for domestic qualities rather than one for civic, semi-public, or ecclesiastical structure, and a willingness to give minute details more time and attention than it is usual to do in this present-day hurly-burly and rush.

And when it comes to alterations and additions to existing Colonial houses, if they be of architectural distinction sufficient to make them of even modest archeological interest, it is all the more important that things which were not done and features which were not used at the time the structure was built should not now be embodied in the new dress.

It may be that it suits the owner to be what he considers more individual; it may be better not to do things always as they were done in olden times; for, it is reasonably argued, in this later turning toward our most individual period of building, if we never do anything new or different, we shall never develop. The owner has the undoubted right, having purchased it, to do as he likes toward making it answer his living requirements and express his æsthetic preferences; but as a Colonial house, it easily lapses, and one more authentic and worthy example may be lost to our architectural history. The fact is, however, it is perfectly possible to build even sleeping-porches, those delights of modern life to those who use them, and not ruin a house, though apparently it is often the breaking straw in the architect's attempt to make a Colonial house which shall first, and rightly, be modern in plan and comfort.

A recognition of the basic principles of Colonial work—proportion, scale of features in relation to the whole, delicacy of detail, and a direct and simple straightforwardness of rendering the problem—will accomplish wonders in the way of obtaining that effect of grace and wholesomeness which seems to emanate from a truly fine example of Colonial work. But in building a house of the Colonial style there are certain things which, if one wishes to get the atmosphere of the old

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work, it is imperative to follow. It is not enough for the architect to be conversant with material in the way of knowing houses and their details from his collection of Colonial prints and drawings. The only way for the architect to imbue himself with the spirit of the old work will be found to be in the making of measured drawings of numerous good examples of old work, even as he would do by famous European buildings he admired and appreciated in the course of his travels. And it will also be found that the subtlety and delicacy of treatment by the early American architects of the Colonies makes his act of measuring quite as interesting as that which he conducted abroad—providing, of course, he has a fondness for domestic work. For the Colonial style was essentially that—*domestic*—even when it was applied to a church, a market, a hospital, or a state capitol, as is witnessed by the beautiful North Church on the Green in New Haven, the Market in Newburyport, the Hospital in Philadelphia, and the State House in Boston, where, in spite of the obviousness of the design being what it is on account of the enforced choice of bricks for the main building material, additions of flanking wings are at the present moment being built in white marble!

It is regrettable that none of the greater writers who could do justice to the subject seems to have taken the pen with the intention of describing the typical Colonial House. Lowell could have done it—should have done it—and his charming old home should have been the particular example chosen for his description; and “My Study Windows,” probably every word written within the walls of “Elmwood,” should have furnished the covers. Henry James with his sonorous flow of adverbs might have done it superlatively well—in his earlier period—for never did any man better enjoy the qualities which are evident in a beautiful example of our early houses. Perhaps these qualities are too evident and obvious to serve as quarry for his masterful penetration. The subject is certainly too direct and straightforward for appropriately mir-

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rroring any attempt in his present involved verbiage, adverbs being more in the nature of a deterrent of action, and brevity a too little considered and respected quality; and directness and brevity of expression are certainly obvious in most, or at least the best, of the old Colonial work.

The poets touch the subject here and there. Longfellow did in "The Old Clock on the Stairs," beginning,

Somewhat back from the village street  
Stands the old-fashioned country seat;

and one wonders, as one gazes at the present sadly changed front of the once beautiful house in Pittsfield which prompted—we'll not say inspired—the verses, if a later occupant of anti-poetic impulses took revenge in the ungenerous procedure of "black-walnuting" the house.

Whittier we might have expected to do the subject poetic justice; certainly in "Snowbound" there is the germ, but it blasts before fruition, although there is many a reference to the homely joys of farm life in farmhouses. Still, a few short lines of Emerson on the subject are more telling and beautiful in construction:

Announced by all the trumpets of the sky  
Arrives the snow; and, driving o'er the fields,  
Seems nowhere to alight; the whited air  
Hides hills and woods, the river and the heaven,  
And veils the farm-house at the garden's end.  
The sled and traveler stopped, the courier's feet  
Delayed, all friends shut out, the housemates  
Around the radiant fireplace, enclosed  
In a tumultuous privacy of storm.

Yet there are only the homelier phases depicted, and the necessary light touch, the precision, the clarity and discernment of the charm of a beautiful old Colonial house of the more impressive type are unmentioned.

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Several lesser writers have helped, but with songs so true that who shall say their smaller volume is the less satisfying, or that their over-lords come any nearer toward perfection of description? Alice Brown, Sarah Orne Jewett, Mary Wilkins, all these have given in various pages the spirit and atmosphere of at least the New England type of the house of the people. No extended description of an old mansion, however, has come forth. So it remains for the local historian, writing for his town history, or the extra edition of the weekly press's "Old Home Week," to enlarge floridly on the wondrous "hand-carving" of the perhaps sole house of even modest architectural merit in his "district," to labor willingly, eagerly, and verbosely on a mountainous delineation which shall do credit to the subject—and the writer.

Two or three years ago there came to our shores, with the openly avowed intention of "writing us up," an English author of such perspicacious insight that we were bared before his penetrating but, fortunately, amiable probe. Things we had never dreamed of as being unusual were often shown to be quite wonderful; and things we had thought to be quite uncommon were shown to be not so very rare, or, perhaps, to be manifestly ordinary. And all this insight while an itinerary was being followed to the minute which for downright strenuous exertion would place in Stygian shade the efforts of the most hardened of proverbial American travelers abroad!

Among Arnold Bennett's most trite observations on this occasion were those which applied to the Colonial house, his chief encounter with which seems to have been in Cambridge, Massachusetts. What he might have said had he seen elm-arched Chestnut Street in Salem, the dreamy red walls of Annapolis, or the proud portions of Charleston we can but conjecture, but it seems his appreciation of our pre-Revolution things architectural must then have amounted to spontaneous ebullition. Suffice it to quote the following from "Your United States": "And there were the Study Windows of

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James Russell Lowell. . . . It was highly agreeable to learn that some of the pre-Revolution houses had not yet left the occupation of the families which built them. Beautiful houses a few of them, utterly dissimilar from anything on the other side of the Atlantic! . . . I was delighted to see the house of Longfellow. . . . The typical Cambridge house as I saw it persists in my recollection as being among the most characteristic and comfortable of real American phenomena. . . . On the side of the railroad track near Toledo I saw frame houses whose architecture was debased from this Cambridge architecture, blown clear over by the gale. But the gale that will deracinate Cambridge has not yet begun to rage. . . . Indianapolis is full of a modified variety of these houses. . . . Architecturally, the houses represent a declension from the purity of earlier Cambridge. Scarcely one is really beautiful. . . . The style is debased."

Besides noticing these differences between the real and the modern imitation, this astute writer further notices the fundamental necessity in a good domestic design of a "safe and dignified roof" which might be said to be an axiom in the designing of a Colonial house, unless it be of that formal kind the cornice of which is capped with a balustrade; and even then, for a satisfactory effect, the roof should show rising in simple strength behind it. He observes of the Indianapolis house that its more modern rendering is more characteristic of the present day, which, without doubt, it unfortunately is. But is it necessary that the present-day architectural effect should be less studied, less dignified and contained than of yore? Or does this difference arise because the present-day architect has less feeling for balance, simplicity, proportions and symmetry, and lacks a due regard for that comparatively featureless but important background on which to apply his motifs—his terrace, his centrally important window, his cornice, and finally, covering all, his roof? It is very probable that the client may step in here and "insist" on certain

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weird and diverse noises in design, which represent various favorite ideas of his own. He may be determined to have that most obvious weakness—the round-arch window—where it is entirely inappropriate; and especially that motif called the “Palladian motif”—a round arch in the center, with shorter and narrower flat-topped flanking windows—which is used to excess and in places where it rarely looks in the least at home, and which single feature has done more to spoil much otherwise good modern Colonial work than any other—unless it be dormers! Or it may be that a cavernous piazza must be attached to the front of the house, through the summer chairs and table of which the visitor must parade to the front door. In fact, there are many methods, known only to clients of a certain degree of culture, on which they can insist and spoil the possibility of a quiet design. Most clients, however, are amenable to superior knowledge if it is put properly to them, and those who are not the architect could well afford to refuse to work for—bearing in mind, however, that it is the client's house and that the architect should be able to embody any sane ideas or necessary requirements which the problem may present in such a way as to make for a dignified result.

It is also quite possible that the architect is not as well schooled as he should be in the use of his classical and semi-classical books; that he is lacking in imagination and knowing how far he should use them for suggestion; and it is true too that there is evinced in the work of many of our architects the need of that which is so evidently desirable for many of our contemporary artists—a prescribed course of reading!

One is constantly impressed—if one's eyes are in the least open to that phase of architecture—with the frequent recurrence in illustrated magazines and papers, and particularly those compiled for architects and artists, of certain noticeable examples of Colonial house architecture found in the seaboard states. It is fortunate in the extreme that we have these fine examples of what may be called indigenous architecture on

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which to draw for inspiration in the solving of the problem of home-building under rather differing modern conditions. Upon irregular picturesque sites of boulder formation or mountainsides, the Colonial house is certainly ill at ease; but the character of the greater portion of our countryside is well adapted to the pleasant placing of dwelling houses in this distinctively American style, while, of course, the town street, of very different physical distinction, takes easily the same type of house with some variations.

The modest country roadside dwelling of simple outline, mass, and color, with distinctive roof,—sociably near the public passing,—with its stone walls and lilac clumps, its possible well-sweep, the house perhaps of the simple gable-end roof type or the more roomy and hospitable looking gambrel, is a well-known and most welcome encounter. Its lack of piazza room, or even porch, bespeaks its origin in the effort of a hard-working man of from one hundred to two hundred or more years ago to house comfortably his family during that fortunate growth of population which was the immediate fruit of the sturdy Anglo-Saxon immigrant who, oftenest of the avenues of support in a raw new country, of necessity chose that of agriculture. The same countryside affords us another type, larger and more comfortable-looking, but possibly still of the gambrel-roof or gable-end type, though more probably of the hip-roofed variety—placed farther back from the road and perhaps enclosed with stone or brick walls or a wooden fence of varying degree of elaboration, accented by occasional posts which may terminate in a well-proportioned simple cornice with a finial of graceful vase-form, or turned ball. More attention has been given here to the entrance porch or the piazzas, which, most successfully for use as well as appearance, usually flank the sides of the house, leaving the front sunnily and cheerfully exposed. The carriage sheds, with entrances of the simplest possible form of elliptical arch, and the stables of interesting and, usually, almost amusing

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persistence toward formal design, stretch out in more or less picturesque manner into the grounds.

It will be a fortunate thing, indeed, for American architecture if certain sections of a few of the older towns which have thus far escaped complete or partial demolition of the spirit and atmosphere of Colonial times be spared until it is realized that they constitute a heritage of which we should be proud, and for the protection and preservation of which we should strive without ceasing. The domestic architecture of certain streets still left in Portsmouth, New Hampshire; Newburyport and Salem in Massachusetts; the westward slope of Beacon Hill in Boston; portions of Philadelphia and Germantown, Pennsylvania; Annapolis, Maryland (a complete town of characteristic great houses lifting their beautifully dignified and ample proportions above crumbling garden walls), and much of Charleston, South Carolina—all offer valuable instruction to the student in determining the great value and enhanced beauty resulting from the employment of one style of architecture, although many of the examples may be of the widely different periods of the developing style, or the style be followed into its decadence.

Of notably fine houses there are many scattered examples following the old post-roads, the waterways and highways, or found tucked away in forgotten, sleepy towns. Certainly no less charming in their way, although somewhat less grandiose in effect, are the houses in those delightfully well-planned, broadly spaced Connecticut Valley towns—Deerfield, in Massachusetts, and Farmington, Litchfield and Lyme, in Connecticut,—beautifully enriched some of them by the Village Green, often a mere broadening of the main street, as in Wethersfield, where the green spaces are charmingly forested. New Castle, Delaware, is modestly unique in its complete group of civic buildings—market, courthouse, jail and church—and its completely satisfying and almost uniformly scaled dwellings, which line street after street, each home-builder appar-

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ently having been willing to emulate his building neighbor, but not too much to excel him, with the consequent result of that homogeneous whole which, in modest effort, spells content and captivates the beholder. Further distinct notes are sounded in Alexandria and Norfolk in Virginia, while this state also contains a forgotten corner in Yorktown which, on sight, one would be willing to guarantee had not known a thrill of pulsing life since its great one—the surrender of Lord Cornwallis to our victorious Colonial troops. The whole village of entirely eighteenth-century aspect is now brooded over by the proud Nelson Mansion. Its elevated brick-walled "front yard" capped by splendid box trees which lift themselves disdainfully up from the dusty street; the flanking lowly but picturesque houses; the mellow brick walls, strongly banded at the corners by stone quoins, and the neglected yet grandiose air of the fine mansion, all speak eloquently of blasted hopes, of diverted traffic and depleted wealth. Pictures there are a-plenty; and while the war of words goes on about our to-be American style of domestic architecture, the bald fact stares us in the face that we already attained, a hundred years and more ago, an eminence in this direction which it is doubtful if we ever attain again, so much less concerted is the action and so vastly different are the forces operating to produce now that which was so much more spontaneous and compelling in the efforts of our earlier architects and builders.

Because of their isolation, and because of the initial differences in the primal settlements, the various parts of the country were really extremely individual from the first in the different phases of Colonial architecture they produced. For example, Massachusetts, by the specimens of this early architecture found to-day within her borders, shows that even one hundred and fifty years ago her inclinations were toward urban development, except perhaps in the Connecticut Valley where the tide of population and agricultural interests set

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strongly up from the husbandry of the state to the south. We find the more permanently and closely built cities of Boston and Salem with commercial interests strong and picturesque, and their houses revelations of positive home-building inspiration; Plymouth, Marblehead, and Newburyport, smacking of the sea and early manufacturing interests, in smaller and humbler ways; Duxbury and Hingham, homes of ship captains and ship-builders, building four-square and to the wind, and anchored by a big central chimney, in whose quiet haven "on shore" they reared on trim lawns in front of their houses masts and rigging in affirmation of their preference for a more watery highway, and seeming to apologize for their temporary visit ashore. These inclinations announce Massachusetts; while, in Maine, developing largely as she did in the late eighteenth and early nineteenth century, we find, scattered along the numerous bays and inlets, farms and large estates, with fine square mansions built almost entirely toward the close of the sway of Colonial architecture, and with few early maritime cities.

In Connecticut is a phase distinct and altogether charming and unusual in many details: detached houses by the roadside and straggling villages giving examples quite extraordinary in the spontaneity and freshness of their details, which often curiously reverted to a similitude of English Jacobean work. Farther south, New York, suffering by a new growth the consequent annihilation of most of the early work, but with strong bits here and there showing Dutch influence and an altogether remarkable and distinct departure from other forms throughout the country. A splendid example of the earlier and more pretentious work is the Philipse Manor Hall at Yonkers, an invaluable heritage; while many a small cottage of the picturesque Dutch form, of various material and picturesque composition, still graces the roads of Long Island and New York. Still farther south, Philadelphia, with its incomparable array of strongly individual houses of a scale,

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often of a magnificence which indicate the high-water mark of culture and refinement of life in America of the period when they were built.

At Baltimore a few instances of remarkable architecture still remain: in some respects the most remarkable of all, "Homewood," a gem of the third period of Colonial architecture, now happily embodied in a new group of the Johns Hopkins University. Built by Charles Carroll of Carrollton for his son, this is unique among all Colonial buildings of America, and is becoming justly famous. At Annapolis one's breath is fairly taken away by the number of beautiful houses, each state governor, while Annapolis was the capital of Maryland, building his own residence and, when his term of office expired, apparently choosing to stay on, and live in what must have been a thoroughly delightful city. The beauty of the detail, the mass and plan of the buildings, the charm and elegance of the interiors, and a general air of refinement of this which has been called the "finished city," stamp it as unique, even to the plan of the town itself, traced at such an early period of our development and showing a most picturesque arrangement of radiating streets from that center which represents the Church, and that center which represents the State.

How unfortunate that into the quiet of this scene should obtrude an array of government buildings, which might be likened in its effect on the completed beauty of the city to that which would ensue if there should enter into a fine performance of the Pastoral Symphony the ungodly noise of a shrieking siren-whistle!

The waterways and many detached plantations in Virginia show again another type of fine residence where the scale of the houses was such that in a scattered community where visitors were comparatively infrequent, but made their stay of longer duration, the ample roofs protected not only the family and its visitors but, in detached wings, the servants

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and slaves, which made lavish hospitality possible even in a comparatively new and, at that time, not wealthy land.

Farther south in the Carolinas, a local climax was reached at Charleston in an array of most attractive and splendid dwellings. Here again a still different scheme of house often obtains: narrow fronts and superimposed side piazzas shut off from the steps to the street by a gate, and with the court-yard at the side entered by a driveway, interrupting the pavement of the sidewalk; while behind the imposing gates one can still imagine the rich full life of the palmy days of the city, when everything that ancestry and money could furnish furthered a complete life.

How extraordinary it is that each locality should have features at which, if an observing and discriminating person were let down in a side street without knowing his whereabouts, a glance would enable him to tell the locality, within, at most, a few hundred miles. And yet, these tell-tale features, this subtle and illusive atmosphere are created by an individual use of certain details and motifs well known to architectural students, and the wonder is that they should appear so very different in their local treatment. Each locality differs, sometimes widely, from its neighbor, and yet they all are entirely different from anything to be seen on the other side of the Atlantic. How foolish it seems for us not to retrace our steps and investigate, study, and experiment in these well-defined paths of early efforts of house-building which came to an untimely end.

Students of that acknowledgedly preëminent foreign architectural school, to attend which even a short time gives the practising architect a certain prestige, may contend, if they deign to notice it at all, that the Colonial style is a dead letter; that the days which produced it are passed; that with these the style lapsed; that it is pertinent for us now to turn our attention to new forms expressing new ideas and standards of living. And what do they give us as examples of this spirit

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which should stimulate us to these new expressions? To take an extreme and blunderingly arrogant example no doubt, and yet one which is not alone, there stands on an important street in our greatest metropolis an example of such hideousness in "home-building" as to elicit from the guide of a sight-seeing automobile recently the megaphoned and well-merited announcement: "We are now passing on our left the house of Congressman Snark—one of the seven blunders of the world!" And truly one wonders what degree of unrest its author intended to depict. Certainly, if he intended to show that hideous phase of social unrest which may be largely produced by the vulgar ostentation of too many wealthy people, the architect has admirably succeeded; and it may be that the clever depiction of such phases of our present-day life is a mental and intellectual performance of no mean ability. An architect may well subscribe to many forced features suggested by his client; and if he does it with interest and good grace, can make the house much more the individual expression of the owner than if he gave free rein to his own preferences. By using the preferences and limitations placed upon him by the client as a mental stimulus, the architect may turn out something which he might not at all like for himself, but which, while expressing the owner and his aspirations, he can probably save from being an eyesore to his fellow community members, and have the satisfaction of having accomplished a difficult thing, in which the mind had that exhortative effort which lifts work out of the humdrum and keeps one alive and alert for new problems.

Our streets are rapidly becoming a compendium of all known architectural styles which are in the least adaptable to our requirements or fancied needs, and the suburbs and the country districts contiguous to the large cities flower forth in almost everything except Norwegian and Japanese, and even these are not entirely without examples of adaptation. For one moment the object of attainment seems almost

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realized in the Italian villa adaptation, so cleverly done by some of the architects and fitting more or less well certain sections of the country which remind one strongly of Italy, until the wind changes and veers to English Domestic Gothic; when the discovery is made that this style bristles with difficulties for a really sympathetic rendering, chiefly on account of cost, only to be pushed by an inrushing tornado of the persistent and ever-recurring Classic adaptation, resulting in unhappy-looking homes, too often confounded with the Colonial which in its purity seldom has the two-storied column —Mt. Vernon, the signal exception notwithstanding, although there are a few other notable exceptions. But it is a most common occurrence to find people mistaken in this detail; as even a Western college professor wrote a while ago a chapter on Colonial architecture in which all the approved illustrations seemed to be of the Grecian temple adaptation rather than the true Colonial.

The value of continued effort in this, our own style, is well evidenced in the beauty of the photograph of Franklin Street in Boston (Pl. 13)—and the spell was similarly continuous in other parts of the town before the great fire of 1870, as in Colonnade Row on Tremont Street. These examples, and other sections of the town, must have reminded those who had seen it, of the beautiful city of Bath, England.

A man of considerable note in one of our leading universities is purported to have made the assertion that the Craigie-Longfellow House in Cambridge was “the only gentleman’s house in America.” Again, an architect of undeniable ability and of great enthusiasm for the Colonial style of architecture once remarked in *Printer’s Ink* that the only endurable house for a gentleman to live in in America was one of Colonial design—presumably either new or old!

Men of note have often ventured remarks, when stepping outside the range of their own special vocation, which seemed foolish to others who, with a technical knowledge of the sub-

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ject, felt themselves also capable to judge. A monomaniac architect may be pardoned—in this case should heartily be, as he has proved himself possessed of useful ability of no mean order—if his enthusiasm leads him to state his individual preference in rather strong language. Rumor adds that the remark brought a deluge of opposition in the form of missives couched in equally positive terms, and evincing a more catholic view.

The Colonial type of house is not for everyone. For this, much thanks! The houses of our forefathers bespeak a fearless honesty characteristic of themselves—a lack of pretence and sham, but with a diffident expression of a love for the beautiful which, if somewhat severe and subdued, was their rightful heritage, and made their homes express the limitations early forced on them by the country of their adoption. It would, however, be well to-day if the rank and file of our nation could return in a marked degree toward this simplicity and again live a life approximating the sane life of our Colonial forbears. Of course, it would be foolish in the extreme, and a detriment, to forego such modern and luxurious details as the telephone, electric lights, and numerous modern improvements which need not greatly disaffect a good, simple way of living, but rather help us to a longer life and a better. Of beautiful furniture, plate and silver they had enough, and enough was, and is, as good as a feast. Such additional necessities as plumbing, heating, and lighting can be added to modern planning without necessarily impairing a rather strict and faithful adaptation of the style; and the more strictly and faithfully one follows the Colonial details of that particular period he may elect to follow, the more surely will the result tend toward that distinction and atmosphere for which we are supposed to be striving.

There seems no doubt that this style is the best which is adaptable to the needs of the better class of our people, that class generously sprinkled through all those divisions of so-

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ciety which range from the very poor (with good taste), through the ranks of the rather well-to-do, to the very wealthy class (still with good taste). This "better" class, fortunately, seems to be growing in that sense which is a far greater blessing than the mere ability to make money.

We well remember the hospitality extended on an occasion by a household of the strength and character we admire, under a typical New England Colonial roof-tree, a household which we wish, for the good of the country in its children who are to become the citizens of to-morrow, we might call *average*. The pleasantly noisy and hearty greeting of the host-children on our arrival; the afternoon, passed partly in a workshop in enthusiastic comparison of various and invaluable pieces of old furniture, and partly in the woods with the children, in screaming competition of autumn wood-flora; the early evening return to delicious tea in yellowed pink-luster cups by the cavernous old kitchen fireplace; the discussion of books and the production of some valued rareties in that only thing one may "collect" without appearing to have a "collection"; the evening meal, of which the best-remembered and most abundant item was bread and cheese—offered without apology and, still better, without apparent thought of apology; and then a too-short evening crammed with good music, good-natured gossip of this or that friend, new vistas opened, through conversation, in fields of absorbing interest, quenched only for the time by the lighting of candles and the climbing of the steep stairs hugging the big central chimney, to the simplest, cleanest, most sleep-inviting chamber imaginable, but lost almost immediately to view by the over-powering urge for sleep of a healthily exhausted body. It is chronicled with satisfaction and gratitude that these good people, even among these present-day seeming anomalies, preserve that admirable form of self-denial and independence of action which, applied to life, seems likely to further, in the children of the family, that strength of moral fiber which we look

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back upon with pride as the consummation of the desires of our forefathers, whose similar living with the questions of their day furnished the sinews of war for whatever variety of strength they needed when the crucial test arrived. These people too, who entertained royally on the simplest of life's paraphernalia, we were glad to find still insisted that they must see and absorb the Rodin statues, the pictures of Monet, Sargent, or MacKnight; must experience the thrill of hearing "Die Meistersinger," "Boris Godoūnoff," and "Electra"; feel the orchestral heart throbs of Tschaikowski and Mahler; experience the sweet pure tones of Kreisler's violin, or the wonderfully cool, liquid vocal power of the marvelous Melba—and yet return easily to that same simple life which at one time produced the mothers and fathers who had the requisite backbone and independence to live the life they knew to be sane, healthful, and fruitful of happiness.

Another very different experience was that enjoyed in one of the finest mansions of the land, where, arriving strangers, although with a pocketed letter of introduction which it was thought best not to use on account of the probability, through too assiduously extended southern hospitality, of being unable to accomplish certain work, we found that, nevertheless, "the house was ours." The grand old man who was to be our host announced at once that agriculture—his calling—was the finest occupation on earth; and through his happy enthusiasm and specious arguments one of us at least was promptly converted. Obstructions were purposely thrown in our way to prevent us from taking the return boat, and an enforced visit of two days was the happy experience of two travel-jaded companions; during which time—and forever after—the letter of introduction remained unused, the preference being ours to continue in the path which mutual sympathy and understanding had opened. In that time we became as of the family. There was a certain studied and courteous disregard of our presence on the part of the family and servants, which

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is the acme of hospitality. We came and went about the vast historic plantation; investigated the sadly decayed enclosing walls of the ancient flower-garden; sketched the wonderfully varied post finials; photographed the beautiful iron gates; enjoyed the unwonted number (not far under a score) of people at the table; consumed their delicious waffles and honey, and slept in generous four-posted bedsteads in spacious and beautiful chambers. And we had been strangers! Can such people ever realize what hospitality of that kind means to men from out of the frozen north? Peace to their ashes.

## CHAPTER II

### NOMENCLATURE

**A** RECURRING but constantly weakening controversy is as to whether or not this obvious development of architecture which is termed "Colonial" is, in all its phases, distinct enough from the various prototypes from which we drew and amalgamated it into a definite product, to deserve such a distinguishing name. There seems complete unanimity of opinion that the First Period (1630-1700), until recently hardly considered at all, belongs in such a separate category. It is in New England that this phase reaches its most distinct expression.

There are, inevitably, frequent exceptions to be made in attempting to fix between arbitrary dates the period of a particular phase of architectural development, and to illustrate such a period by chosen examples.

Although one writer may arbitrarily take a particular year as the dividing line between periods or phases, another can, quite as easily, by citing examples veering to one side or the other in date from this line, demonstrate, on more or less tenable ground, that a change of style actually preceded or antedated the contested date. Nevertheless, one distinct dividing line—at least in the light of present information—is around 1700. One might call it from 1690 to 1710, during which period it seems more difficult than at other times to place distinct examples; yet there are numerous products both before and after that termination which exhibit noticeable differences. Here again it must be recalled that a craftsman holding tenaciously to his methods as best—and living to a

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ripe and active old age—might easily swing an example well into the span of the next succeeding phase or period—or whatever we choose to call it. Again, there is a more marked change than is ordinarily observable at the period of the Revolution, and this logical break distinctly marks the passing of the more direct Georgian influence. Between 1700 and 1775 then, we may place this Second Period of our developing Colonial Architecture.

Without due consideration of contemporary work in other parts of the seaboard states, one who was an acute observer of, and well acquainted with, the architectural product of Philadelphia and some of its surroundings, and likewise of portions of Virginia, might draw the conclusion that this work was so similar to the English so-called “Georgian” work that it did not deserve a different nomenclature, such as we give it under the “Second Period of Colonial.” But what becomes of the classification “Georgian” if other parts of the country are considered? Take Tory Row in Cambridge, Massachusetts, which gained its name from the fact that it was, at the time of the Revolution, peopled by Tories—mostly recent comers and retainers of the Crown, and as such remaining loyal to it.

Here such splendidly distinct mansions occur as Lowell’s “Elmwood” (Pl. 2), at that time the home of Lieutenant Governor Oliver; the Craigie-Longfellow House (then the John Vassall House) (Pl. 16), the Judge Joseph Lee House (Pl. 18), and others. They are distinctly of this period which some would have us designate “Georgian”; and yet these are the very houses which the distinguished and discriminating English writer before quoted described as “utterly dissimilar from anything the other side of the Atlantic,” and “among the most characteristic and comfortable of real American phenomena.” Even drawing near to Philadelphia for opposing data, what of Wyck (Pl. 30), a delightful product of Colonial America, of which type there is assuredly no close parallel in England? No; the style at this period may more

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closely resemble the English Georgian, but we are well within conservatism in adhering to the term "Colonial."

Now let us turn to the Third Period while we discuss nomenclature, and uphold the sanction and continued use of the term "Colonial": this is perhaps our most distinct contribution to individual home-building, and persisted until we launched upon that material progress which apparently became so absorbing that we lapsed—architecturally—and became indifferent to those traditions which the lapse of two centuries finally cooled from their warm inception. Thereafter we accepted the less studied, less individual, and far less interesting renderings of the Post-Colonial or Classic Period for our homes, or the still worse and almost contemporaneous jig-saw Gothic.

Let us consider that this third phase covers a short half-century of the entire movement of two centuries which came to a definite end between 1820 and 1830—earlier in the South. It would be more sensible to give this final phase a distinct name than to call the Second Period "Georgian," since this Third Period, our last and most distinct contribution to domestic architecture, reached its florescence a short fifty years *after* we had ceased to be Colonial possessions.

Many examples of the Third Period house are constantly and rightly given the name "Colonial," simply because they are recognized as belonging to a definite development of architecture, albeit a prematurely expiring one, to which it is entirely unnecessary, and is even harmful and mischievous, to give another terminology—as unnecessary as it is to call an oak anything but an oak from its first sprout, through development, to death.

If it is to the middle states of the seaboard that we must attribute the most splendid and numerous examples of the Second Period, in this Third Period (1775-1820) we must divide the bestowal of the palm for achievement between New England and South Carolina. A large part of Colonial Bos-

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ton is destroyed, but Salem is almost intact as to buildings, although with greatly changed social atmosphere, and its splendid homes attest the originality and virility of the style; while Newburyport and Portsmouth follow in scarcely diminishing light of distinguished production.

South Carolina, although hardly as individual as New England in the development of Colonial Architecture, far outstripped Pennsylvania and Virginia in producing a versatile and fluent rendering of the style in houses that ranged from the conception of builders schooled in English ideals, to equally distinct products of the French Huguenots, as is here shown by a portion of a Charleston street view which might *almost* be in some wealthy middle-France town, and which is yet still true to the "Colonial" influence and unlike anything in France (Pl. 20). It is like, and it is unlike. It is a phase of our Colonial.

Another influence noted in the South Carolina houses is that which resulted from the intimate contact with the West Indies, through commercial activities. The placing of the living-rooms well up from the ground level, and even of the important drawing-room on the second floor, is an instance of this influence, while the delightful garden wall and court enclosures like that here shown (Pl. 19), with the white plaster-covered panels which afford fascinating possibilities for the advantageous display of horticultural attainments, is one of the happiest and most distinct notes which owe their fruition to foreign influence, and yet which we may claim as a note in the assimilated material which has become our own.

In fact, not only a modest chapter, but a formidable tome could be written about the Colonial Architecture of South Carolina, so varied and distinct as a whole is the product from that further north.<sup>1</sup> Compare, for instance, the two photo-

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<sup>1</sup> Two recent books of much merit anent this subject are: "The Dwelling Houses of Charleston, South Carolina," by Alice R. Huger Smith, and "Historic Houses of South Carolina," by Mariette Kershaw Leidig.

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graphs of Charleston houses (Plates 39 and 40)—the Russell House and Middleton House. The former strongly resembles the urban houses of Boston—such as the Amory Ticknor House (Pl. 102)—and it is interesting to note that it was built in 1811 for Nathaniel Russell of Bristol, Rhode Island, who engaged in business in Charleston. But the placing of the drawing-room on the second floor, with the resultant long windows and balconies, as well as the adoption of a feature used several times before in Charleston houses,—the octagonal bay, which form is continued and completed behind the main wall of the house,—in this instance finished within as a beautiful *oval* room,—produced, by such an ingenious modification of a distinguishing feature, a notable and beautifully distinct product. The Middleton House, on the other hand, in which this feature is similarly developed from a duodecagon, and which has the outermost side of the form parallel to the main wall of the house (in the Russell House the two outermost walls of the bay form an angle of the octagon), gains value from its four-story massive bulk, to which is wedded in contrast the delicate carving of the marble entrance-door-frame and the fan-shaped ornaments of the string courses. It, too, becomes an equally distinct product.

Independence of procedure as to the placing of houses was a marked characteristic of Charlestonians, for this latter superb example is on a by-street of no particular importance, while the Blakelock House (Pl. 21) is even more remote from distinguished neighbors, and the Bull-Pringle (Brewton) Mansion (Pl. 3) is located on a street of moderate width which has no great distinguishing characteristic. In fact, the flatly uninteresting topographical contour of the city seems to have led to a hopeless acceptance of conditions, and distinction was sought in the effective method of building impressive gateways, which, because of very limited possibilities as to size of lot, often led to comparatively small court-yards and service buildings—an adequate corner, however,

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being sensibly reserved for the garden, often completely walled in. The gateway, in fact, forms a very important accessory of the Charleston house,—even to the point sometimes of domination. Undeniably effective are the splendid examples of the Bull-Pringle House, of the Washington House (Pl. 22), on a narrow side street near the Battery, and of the Gibbs House on the Battery, which house is flanked by massive twin-entrances.

Charleston is essentially an expression of the Third Period growth of Colonial Architecture. Although such an example as the Bull-Pringle (Brewton) House is decidedly of the Second Period, and strongly reminiscent of the Georgian details, the preponderating growth of the place was after the Revolution, and many of the beautiful mansions throughout the town are an expression of our last period of Colonial growth,—as Annapolis, Maryland, is an exponent of the second.

In the searching for new catch-words and phrases so desirable for exploiters of popular architectural styles, the word *deal*, although seldom used hitherto in this country, is becoming a favorite designation for the pine-finished room. In England “deals” were chiefly used for floors, inasmuch as the word was there mainly applied to planks of pine or fir three inches thick and exceeding seven inches in width and over six feet in length. Although variable in proportions, the standard size was two and a half inches thick, eleven inches wide, and twelve feet long. When reduced to less than seven inches in width, they became *battens*, and the term *batten-door* has always been used in this country. Our “wainscot sheathing” with which many a first period Colonial room was finished, either on the fireplace end alone, or at times on all sides of the room, is our rendering of the *deal room* of England.

In the mother country, however, occasional rooms of unpainted pine were very handsomely paneled in the Georgian manner, and these have, at least recently, been called *deal rooms*. Our unpainted pine-paneled rooms, too infrequently

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found, are a close parallel; but except in the South this feature was commonly applied only to the fireplace end of the room, with perhaps a low wainscot or dado around the other three sides. Frequently in the South, however, as at Carter's Grove Hall, the pine paneling is continuous.

The *batten door* with us was made of single boards of one-inch thickness held by horizontal cross-pieces at top and bottom, and sometimes these were connected by a single diagonal piece, which served to stiffen the door, much more necessary now than in those days when lumber was more generally properly dried and cured. Occasionally, an intermediate horizontal piece was used, and the three were connected by *two* diagonal pieces, resulting in a double Z pattern.

That interesting operation of transporting often a considerable house a long distance, is preceded by an operation called variously in different localities "slabbing," "flaking," or "scaling." By this method, if it is that period of house which allows it, the clapboards and finish are removed with care, the framing unpinned or cut, the boarding, mantels, and standing finish all carefully loaded onto trucks and wheeled away to the new destination, there to be given a new lease of life by careful reerection—an exacting piece of work for a careful workman of skill and initiative.

Instancing further this use of picturesque terminology, the projections on the chimney faces above the roof, formerly designated, and more correctly, "pilastered," have become "clustered." The occasional Cape Cod cottage has a roof shaped like an inverted ship hulk, which is ecstatically called the "Rainbow" roof; thereunder may be found on the doors the curiously shaped iron unmistakably resembling in its comely form the natural beauty—the *butterfly* hinge. The bolecone molding of obscure origin may well become the "roll-molding" of sensible usage, as the classic modillion of the cornice has become a "bracket," while the foreign-sounding "dado" had much better return to "low wainscot."

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Those important repositories, the *buttery* and the *larder*, have thus far escaped having their rustic namings reconstructed; but that homely old erroneously-named feature, the *beaufet*, or *beauffat*, has returned to its primal designation, *buffet*, or *cupboard*,—more captivating when it can be denominated the *corner cupboard*. Door and window “trims” are properly architraves, as “*banisters*” are balusters, while the back-eddy country locality calls a cornice, a “*cornish*”; and “*jambs*,” “*jets*” and “*scamper-boards*” can mean whatever a certain locality may decree. Quoins become “*corner-blocks*,” *guttae*, *dentils*, and *friezes* have retained their proper names, and circular and elliptical *fan-lights* have evolved from transoms. The attic may become the *cock-loft*; the scullery, the office; the porch, the portico, and even the summer-house, the *hermitage*; but in new work the charm of the homely rustic feature, or the elegance of the more elaborate object will remain, if successful, the reward of that studied adjustment which adds one more building or object of worth to our sum total of satisfactory accomplishment.

## CHAPTER III

### THE PLAN AND THE ROOF

THE intimate analogy between the plan and the roof demands that they be treated together, and it is an entirely wise procedure to do as Dean Swift had the Lilliputians do in their building schemes—begin with the roof and build downwards! If one stops to consider what he wants his house to look like, he will be surprised to find how much the affair pictured in his mind is the result of the roof. If the layman makes a plan himself, nine times out of ten he will be disregarding entirely in this plan the shape of the roof which is to cap it, expecting that by some trick of ledger—remain the architect or the builder will be able to get him out of his difficulty. No such miracle will be performed, however, and a plan filled with an abnormal variety of projections will surely lead to one of those architectural aberrations which are filling the land, largely as the result of ill-considered planning, aided and abetted by further lack of knowledge of the subject in mass, proportion, fenestration, and detail.

“Be sure you’re right, then go ahead” is a very good building axiom. The plan is of utmost and first importance—the “be sure you’re right” of the building proposition. It is many times easier to adjust floor areas, features, and proportions on paper, than later when the scheme is laid out in actual building operations. And herein the person who has not the ability to picture and read plans—and there are many such—is at a decided disadvantage. To some the process is a sort of natural insight. To others it comes through study: the use of the scale or the two-foot rule and the transference of features from

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the working drawing to the imagined bare ground. To still others, fortunately few, the ability to read plans, through some perfectly natural defect of this particular kind of understanding—not for an instant, however, to be compared with usual forms of dullness of comprehension—remains an enigma, and in a few instances so remains in spite of close application and a desire to acquire an accomplishment which, in its workings, to them seems closely akin to magic. In most instances, however, the fascination of picturing things from plans—if there be coupled with it a moderate degree of imagination and interest in building—can be acquired by the simple process of transferring from the paper plan the living-room, which may read 16 feet 0 inches by 20 feet 0 inches, to an actual space of that size on the ground; and marking out next to that, perhaps, the dining-room 20 feet 0 inches by 20 feet 0 inches; possibly the half octagon-shaped conservatory out of that—adjusted with a little greater difficulty; and next to the living-room the staircase-hall 10 feet 0 inches by 30 feet 0 inches may be, leaving the matter of stairs, as indeed many a more adept person has to do, for a later grasping.

By such easy steps the reading of plans, which is to many a closed book, may become a pastime as absorbing—if one has great interest in building projects—as to the skilled musician is the silent reading of the score of an overture. Even to those who read plans easily there is a fascination in venturing forth on the proposed building site armed with stakes, string, and a generous bag of lime (flour and meal have been known to serve similarly in this wasteful land) wherewith to indicate dividing partitions between the various rooms which it is hoped will ultimately be covered by the actual walls of a home.

If a country or suburban house is being planned, it is not too nice of discernment to begin with as broadly schemed and well-proportioned a lawn as possible, which may be overlooked from the house, and, as well, discreetly show the house to

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advantage from the street—as is often done, perhaps usually, in England, the home of homes.

One immediately recalls, however, numerous places where such is not the case, so varied of treatment and happily individual are the schemes of placing and arranging the houses of the English. Frequently their houses are approached through trees or shrubs—almost never across a sunny space of lawn. Even the proportioning of trees selected for planting is important, as there are many small-growing trees of perfect shape and color of foliage. American lawns, if not lugubrious in their first conception, often become so by senseless planting of abnormal weeping trees, variegated-leaved shrubs, usually (as the observant and sensitive Japanese decree) abominations, and that vastly over-rated tree, the purple beech, which, a mournful blackish color for five months of the six that it is in leaf, horribly upsets the values of many green trees.

The windbreak of evergreens is also an important consideration, and here the trees may be, if necessary, planted thickly in close military formation; but in small places this important feature must be reduced to an evergreen hedge, which can do wonders in offering a lee wall for early spring enjoyment as well as ameliorating the cold blasts of winter.

A stone or brick wall, either as a dividing line of property, or as an accessory of the garden frankly brought in for beauty of texture or color, is invaluable in certain positions. The gray of most stones forms a captivating background for all sorts of flowering and growing things; and even brick is, for all green and for many light tones and yellows, an acceptable material, especially if it be of the rougher and more varied products of the kiln, and with wide joints of gray-white mortar, when the wall takes on a grayish “bloom” which is a totally different affair from that obtained by the use of smart red bricks and red or black colored joints. In Annapolis some of the garden walls of the finer residences, while high enough to prevent a person from looking over the top, are

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rent with vertical apertures from near the coping to well down toward the base, freely offering peek-holes for prying eyes from without, with only the compensating gain of cooling the garden wall somewhat under the hot suns of summer. An altogether charming street wall is that shown in the photograph of the Lord Fairfax House in Alexandria, Virginia (Pl. 23), where the brick piers at intervals divide into well-proportioned panels a white plastered wall over rough brick. This is a well-nigh ideal wall, offering surfaces agreeable to almost any vine, and most charming when draped with the dark green of English ivy, where the rigors of our winter climate allow its use.

Another attractive wall, largely because of its unusual form, is that serpentine division between the various gardens back of the professors' houses and dormitories of the most interestingly schemed early group of college buildings in the United States—the University of Virginia. Because the land is owned by one corporation, the wavering division line between the various portions of the grounds is of negligible consideration; but as a device of division between properties of various and possibly refractory owners, or where property by its position might become valuable to develop on straight lines, such delightfully irresponsible-looking boundaries might become awkward. In a garden entirely on one's own land, it would supply exposures full of limitless possibilities. Hardly a plant is there not out of its latitude, but could find happy protection in some of its concave windings or the right exposure in some outward swelling of its sinuous length. Its form is said, however, to have been determined under the more prosaic exigency of expense, as it was found that the structure could be built more cheaply in this form than in that of the usual straight line, because the curve gained such strength that it was possible to build it one brick in thickness. One thing to guard against in this sort of construction is the possibility of viewing it from above where its thinness would be so evident as to

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lead to a feeling of discomfort; but on a level stretch and of commanding height, it would make an ideal wall, as to form, for the garden.

Exposure is of vital import and primary significance. What rooms will front toward the sun and what toward the prevailing breeze; considerations of air-drainage and draughts in valleys and wind blasts on hills; the weighing of this and that claim of interior arrangement, whether the entrance shall be cheerfully in the broad sun as, for example, in the Longfellow and Lowell houses in Cambridge, and Westover, on the James River—or relegated to a side of the house less desirable for other rooms, are all questions to be weighed carefully.

Would that we might outgrow that absurd feeling that we must put our best foot foremost to the public; that is, that the living-rooms must front on the road or street, regardless of sun, wind, or other vital consideration. The first settlers, whether more sensible than we in this direction, or only fortunately not too much influenced by a wavering highway, making a street alignment thereon unimportant, frequently placed their houses well. Later generations in rebuilding the barn, if one was needed, were inclined—and this was indicative of most contemporary building operations of our Dark Age of Architecture—to place it so that it either cut off the most attractive view from the house, or, with even more monumental hebetude, to locate it in such manner that the odors from the pig-pen kept the house perennially supplied with foul smells.

The first impression is an important consideration, and the sunnily exposed front entrance doorway may be a potent exponent of what is to follow. The doorway is certainly a good index of the family behind it. It is their portal for the inviting admission of the guest, or the tenacious exclusion of unwelcome visitors—and either attitude is easily expressed in architecture. Oliver Wendell Holmes probably would have had the departing caller retreat down the steps of a genial

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porch—the porch remaining genial for the sympathetic guest, and the steps (steps and stairs being acknowledgedly difficult of graceful descent) assisting him to a precise estimate of character as he bowed the possibly boresome visitor down that “inclined plane of conversation,” by which he suggested assisting those awkward intruders who, having made their call, never know when to depart.

A deep piazza shading the entrance door-frame has an uncomfortable feeling for the arriving guest. The piazza is for out-of-door living purposes, and the guest does not feel like intruding, or running the risk of intruding, on family privacy. A porch—not too large—is a comfortable prelude and index for arriving friends, and, if the climate is a severe one, it can be glazed in very easily in winter. This does away with greeting guests with that wet blanket, the *vestibule*, one of those features the invention of which must be attributed to the Evil One himself—and, furthermore, stamped as one of his most triumphant machinations. To be ushered into one of these narrow boxes—they are never generous—with painted walls, a hard-seated chair and a glistening umbrella stand, is a trying moment for the visitor, and he is entirely excusable if he turns, flees, and cannily fails to reappear.

If the owner has imagination it is likely to show at once, and if his imagination is *too* great—and he is lacking in poise and simplicity and technical knowledge of what to do and how to do it—it is more than probable that the plan will be derogatory in its operation toward producing a satisfactory ensemble. Useless rooms of varying heights; badly placed fire-places and doors; irregular fenestration, if the elevations are to be of the formal type of house, and too great formality and inelasticity, if of the early and picturesque kind, are equally operative toward non-success in Colonial work. In a house of the formal type, chimneys cannot protrude in haphazard disregard; and straight-laced symmetry is equally inoperative of picturesque attainment in the first period of Colonial work.

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That the exterior is so largely the result of the interior arrangements is a stumbling-block hardly realized by the owner until late in the game of planning. Also the difficulty of obtaining what he wants is then likely to be borne in upon him with the knowledge that it is impossible to have large rooms and plenty of them without having the house assume proportions which require a proportionate depth of pocket to consummate. A small house and plenty of room are not possible unless the ideas of the owner regarding space are, to say the least, modest.

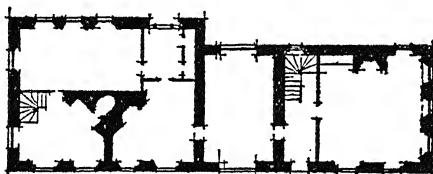
That the owner should have positive but possibly not immovable ideas as to plan, should be a highly desirable condition. Why should not the one who is to occupy the house feel positively his desire for a square library or a rectangular one?—for an oval dining-room or an octagonal one?—for a circular staircase or a straight one?—an elaborately detailed one like that of the Ladd House in Portsmouth and the Longfellow House in Cambridge, or one of simple grace like that of the Waters House in Salem?

Some think more of the exterior and the effect they shall make with it on the passing world, but the majority—the right-thinking ones—care more for that interior which shall help them to live their daily lives in happy vein. This extends from the plan, which should be convenient for carrying on the work of the house—for none seems to find the “running” of a house exactly easy—to the interior finish, whether it shall be gay or grave, formal and impressive, or simply modest and home-like. Some build for show,—both interiorly and exteriorly,—building a house which shall “open up well,” suggesting the half-shell of the vacuous oyster, intending to “entertain” and then perhaps never accomplishing it—finding that they have overlooked that first necessity, the acquirement of those rarer personal qualities which refuse to be whistled to. This class, it cannot be denied, the Colonial style can be made to fit more or less well, for the Third Period—and also the Second—have

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numerous examples of impressive elegance. The beautiful staircase halls of the Ladd House in Portsmouth and Carters Grove Hall on the James River offer as fine examples of dignity and elegance as are required for their purpose. The drawing-rooms of the Philipse Manor House in Yonkers and the Bull-Pringle (Brewton) House in Charleston are of as stately stature as need be called for. The porches of Homewood in Baltimore and Soldier's-Joy in Virginia need no apology as footings for welcoming the coming and speeding the parting guest. Finer chambers should not be needed than those of the Craigie-Longfellow House in Cambridge or Westover on the James—and the details of all are in harmony, as a background, with the most lavish hospitality. But it is the



Plan of 'Wyck'

style *par excellence* for us to use for the domiciles of that vast and happily growing class which require moderation in everything in their houses except cheer and comfort—and these are easily checked if such an abnormal condition arises as to require their suppression.

The plans of the early houses being given elsewhere under the caption of the First Period—they being even more than usually an integral expression of exteriors—but little need be said here regarding them.

In some of the old houses the plans have been a natural growth, and in considering a few of these, that of Wyck is most prominent. In this house the end farthest from the street is the oldest, and had simply three rooms and a staircase-hall. Later another small house was added toward what is now Main Street in Germantown, with staircase-hall and

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large room, and the driveway continued to pass between the two houses, which driveway space was finally filled in and the houses connected. It is quite possible that the present large glazed outside doors on either long elevation of the house were suggested by this driveway—but what a fortunate suggestion! Heavy solid outside doors open outward and fasten back against the house, and glazed doors, opening in, take their places when a flood of sunlight is desired.

“Wyck” is the Welsh word for *white*, a fortunately appropriate word for this perfect piece of work.

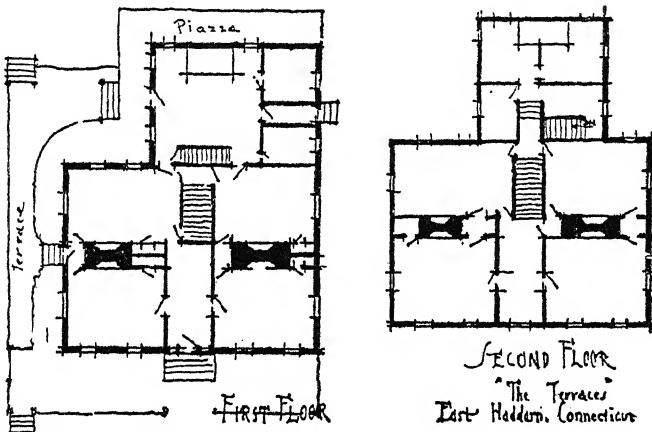
The whole house seems to be the perfection of adjustment, its great length, absolute simplicity, beautifully scaled windows, their satisfying division of glass, the perfectly detailed doors and shutters—and, finally, that fortunate lightly spun trellisage, with just the right amount of green growth upon it, make a soul-satisfying domicile. If William Strickland was the one who pulled these architectural fragments into the charming whole, he proved himself worthy of his task; but judging from the character of the detail, this must have been done long before 1824, when he was architect for certain alterations, unless he had the insight\* and discretion to use similar details to those he found, even if they were without the period in which he worked.

Judging from the numerous houses the Father of his Country visited—the number of beds he slept in, and the number of mirrors he looked in—he must have been the original “Great American Traveler.” However, we cannot be too thankful that he was always given the best room in the best house in town, and it is a satisfaction to know that his eye was alert to the beauty of his surroundings, while he was at the very minute sorely tried and harassed by questions of prime import and often, as well, by disappointing and inefficient men. So it is remembered with the greater interest that he called the Governor Langdon House in Portsmouth, the finest house in the North, although this was after 1784 (and

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it is hoped he straightway visited another and better), that he approved of the toddy-closet of his friend Col. Brice in Annapolis, and that the contents hidden behind its strongly paneled doors cheered his heart on the occasion of his many visits to that city.

An interesting variation from the common form of staircase in the center of the house with rooms on either side, and sometimes with others similarly placed at the rear, is the



plan of "The Terraces" at East Haddam, Connecticut. Here one simply enters from the street a rather long room having no visible indication of a staircase—this important part being "unfeatured" and gaining some advantage thereby, but at the same time losing the advantage of a legitimate point of interest and enrichment. The hall furnishes beautifully, and serves as a passage to the various front rooms. The stairs both front and rear are enclosed between walls. The rooms at the rear out of which piazzas open, including the captivating kitchen, command wonderfully fine views of the river for miles up and down the country; and this is an instance of where exposure, view, and family needs have been happily wedded into a charming domicile, where it is now possible to

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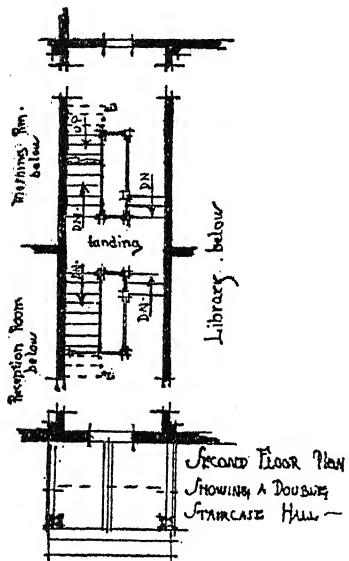
receive refreshment, after dusty drives, in a flavor quite like the quality of the better inns of England. Epaphesdital Champion (not the name of a plant, but of one of Washington's generals) had it built in 1794.

Its architect was a Scotchman of the name of Speat, and his workmen—brought with him—were English; and as might be expected, the total outcome is rather more Georgian than usual. Still in crossing the Atlantic, and building in wood,

there immediately comes a New England flavor, although the details lack those differences usually so evident in New England work of this period.

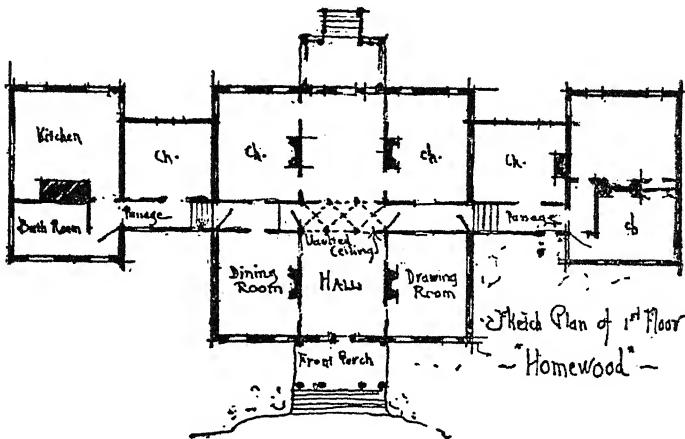
The importance of the staircase and its adaptability to changing requirements, often through necessities of plan and still oftener through the desire to enrich an easily varied feature, has led to a great variety of examples in plan as well as detail. A most attractive scheme occasionally encountered in country houses, is that of the double staircase, by which one mounts by one staircase running from the front entrance and one from the garden side to a common platform two thirds of the way up or more, and from thence by short runs, front and back, to the second story. It is a sensible plan and most attractive if there is sufficient depth to the house to carry it out without effort.

The most beautiful staircase-hall in the North is that of the Ladd House in Portsmouth, built about 1765. It occupies the entire center and front corner for half the depth of what is a deep house, the staircase itself occupying the further diagonal corner from the entrance door, and arriving at a landing be-



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fore turning toward the center of the house,—allowing a chamber over the front corner of the house,—and further allowing the soffit of the second run of stairs, fully exposed toward the visitor as it is, to be beautifully treated by an enriched panel, elaborate moldings and carving. On the landing is a beautiful round-arch window with flanking pilasters and inviting window-seat. 1765!—and nothing better in the style has been done since! The remainder of the house



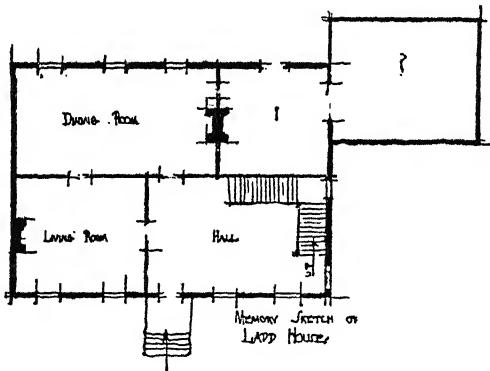
plan has simple charm, with the sunny dining-room occupying the rear with an outlook on an old garden.

A probably unchanged product is that of Homewood—that gem of the first water in Colonial work of the Third Period, built by Charles Carroll of Carrollton for his son in 1807—having an interesting and thoroughly Southern type of plan with main house and two wings. With the service commandable at that day it was not impossible to have the kitchen at the extreme end of the house and the dining-room some distance from it, and up several steps—the plan smacking more of English prototypes than does the elevation, which is entirely unlike that of any similar house one can recall in England—that land which to us seems to be possessed of ex-

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traordinary surety of service. There was, a few years ago, a house of similar outline in Cincinnati evidently inspired by this example. Bountiful and ample porches are at the front and rear of Homewood, the latter evidently for private family use, much like our living-room piazzas of to-day. In fact these porches were, without doubt, made for this purpose, as they seem to be rather large for the building. There is, too, the dignified entrance hall directly from the front porch; and the rear porch has also its living-hall directly from it; while a small cross hall runs between the two (with beautifully groined vaulting) from end to end of the main house, with



steps descending at either end to chambers at slightly lower levels in the small ells. It is the typical Southern plan in miniature, and everything down to the minutest detail is scaled down to fit it. Fortunate are the city and the institution which have fallen heirs to this treasure, for the country could ill spare the once threatened loss of it.

Relative to the placing of the rooms of the house, it is, of course, better in this section of the country to face the house south, or preferably southwest toward the prevailing breeze; and as the sun rides high during our hot summers, much sun does not enter the house directly, if facing this way, as might

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be supposed; and what sun there may be entering the rooms has its effect abundantly offset by the prevailing breezes. It might be well, too, to speak of the advantage of keeping the trees away from the house in order that the sun and the breeze can both enter freely. The total effect on the interior as well as the exterior is immensely in favor of this course. A densely shaded front of a house is depressing, if not positively unhealthful, and with blinds and awnings one can temper the light and sunshine, even if the exposure is almost glaring.

The position of the entrance or staircase-hall, of course, would depend on the location of the other rooms, as it must be used as a connecting-link, and in such a way that most rooms can be entered from it direct, without passing through another. It is best to make this feature, however, either decidedly large, so that it can be used for living-room purposes, or, where there is a limit to the size of the house, suppressed to such a degree that it is simply a staircase-hall and nothing else. One regrets saying this almost at once, as there flashes the remembrance of a most charming Cape Cod cottage which, for some reason, had a long hall running the entire depth of the rather wide house of its kind, to the ell, and wide enough to furnish, the stairs being recessed at one side. As one entered, the effect of the attractive table and mirror—which combination should always be near a front door—and in the distance beautiful old furniture in the way of sofa, low-boys, card-tables, tall clock, and high-boy, was fascinating in the extreme. Add to this the quaint landscape paper and this feature in a modest cottage was hard to excel for individuality.

The living-room should have the best exposure toward the sun and breeze, and a most desirable item is that of a fireplace well away from doors or passages to other rooms, which will allow sitting space about this indispensable feature, large enough for the family. A view, of course, is desirable, but sun seems indispensable, and some living green within walls seems equally essential, while if flowers can be added, the

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effect of course is still more homelike. If the family is large enough and fortunate enough to produce members of musical proclivities, then the piano—and anything short of a “baby-grand” ought not to be tolerated—should be given such prominence as to lead these musical members to strive for high standards. Certainly an “upright” stuck in a dark corner has a dull-thud feeling of suppression, and no one can be expected to become proficient in its use; but with a “grand” drawn up to a window with a good light on the key-board in an attractive room, and the instrument kept in tune, we may expect an atmosphere conducive to growth, and that the fearful humdrum period of attainment will be shortened measurably.

The dining-room would be preferably placed with a south-east exposure perhaps, in order that the sun may enter the room at breakfast-time—that questionable period when, if the house is in the country, the hour is apt to be one of uplift, but in the town one of depression. This latter possibility can be somewhat guarded against by having an alcove or bay with a small breakfast table close to the window. By “bay” is not meant one of those small affairs which seem a concomitant of the mansard roof, but a generous large affair like that at the garden-end shown in the Governor Ogle House in Annapolis or the beautiful large circular bays of the rear view of the Salem houses (Pl. 35). The dining-room, of course, should have placed next it the serving pantry, and the kitchen beyond, this in order that there may be at least two doors between the noise and smell of the kitchen and the desired quiet of the dining-room, but without resorting to that promenade which is so frequently found in English houses whereby the entire house is traversed in the operation of delivering the coffee on the breakfast table. The kitchen entrance, and particularly the pantry, can be placed on the least desirable, coldest, darkest side of the house, this being an entirely proper location for them.

The library is a room of which much can be made, and if

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it is a room for work, a north or northwest exposure is agreeable on account of the light in this position being better for the eyes. Of course, a pleasant outlook is desirable, although not indispensable, as in most families with us this room is used more in the evening than during the daytime; but a generous fireplace seems almost a necessity here to offset the lack of sunshine. Bookcases running to the ceiling if possible, and filled with the heterogeneous collection one accumulates to-day (although we may have a sneaking fondness for "sets" in fine old bindings) form decidedly the most agreeable furnishing that can be found for any room. But those cold repellent bookcases which are glazed, and prevent one from rubbing against the tomes, are decidedly another thing, and, if one loves books, care will be taken that they shall not be veneered by this, in such position, goose-flesh-producing medium. Books everywhere give a comfortable home-look, and small bookcases discovered in the hall, a back passage, or even the dining-room if managed aright, are decidedly pleasant to behold.

These, then, are the principal rooms required by most households, to be simplified by omissions if the scale of living intended be modest, and amplified if the owner has acquired enough of this world's goods to allow him to saddle himself with an entourage for the operation of which it will be a constant race to see whether the house runs him or he runs the house; for the cares of a large household so quickly multiply that even if a person has the wherewithal with which to expand to his heart's content, that other person is more fortunate who can simplify his life to such an extent that the cares of a large household can be kept under and the time, otherwise necessarily absorbed here, be devoted to other things. Some may want, in addition to large chambers, each with its own bath, a dressing-room or "boudoir," and it has been thought by some not too great a refinement of life to have entire suites for guests, furnished in such æsthetic colors as cream

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and lavender and other wishy-washy combinations by which to impress guests with what they probably consider a sincere extension of hospitality.

A conservatory is a delightful addition to a house, and this can be reduced to a small “plant-room” in much the same way that small libraries are now more modestly called “book-rooms,” but the all-important thing in the elaboration of the scheme and additions of many rooms is to keep the whole as much as possible under one roof, or, if it becomes large enough, to have extensions also covered with simple roofs. A court-yard effect formed by ells much like the rear of one shown in the Portsmouth sketch (p. 50) would offer a great amount of exterior wall for windows, the multiplication of which is, however, the bugbear of our American houses, the constant puncturing of outside walls with this frequently overdone feature tending to destroy the scale.

The matter of the roof being of extreme importance—being in fact of as great importance to the house as the hat to the man, whom it is said to “make,”—too much care cannot be used in determining its lines. The first type of roof of sharp gable, of which the central part of the Fairbanks House opposite is a good example, has, in order not to make it *too* high a feature, to go over a rather narrow plan. This pronounced peak with slight overhang of cornice on the front and extending or breaking into a long lean-to at the back, makes a most picturesque outline. Where the house became wider, even though at a very early period, this roof was lowered as in the Pierce-Little House in Newbury (Pl. 51), and this is shown in late examples of the first period like the Goodhue House in Danvers opposite, most picturesquely supplemented with the plaster-cove cornice, which cornice had a somewhat larger overhang than usual at that time. The gambrel roof seems to have been used from an early period in the North through the period of the Revolution, during the latter part of which time it was most pronounced in its frequency, perhaps.

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Since our Colonial houses, whether they are the expression of the English, the Dutch, the German, or the French blood flowing to our shores, are extraordinarily different from what we might expect, the question of the gambrel roof is an interesting one, in that its greatest development is found in the settlements made by the English, and the gambrel roof is almost unknown in England. One of the minor roofs of Canterbury Cathedral has a gambrel outline, done, perhaps, about the middle of the seventeenth century, but the gambrel-roof cottage is a stranger to the land. Of course, the gambrel is *in section* precisely like the abhorrent (when applied to small buildings) French Mansard roof of seventeenth-century origin, but it curiously happens that a number of very early seventeenth-century gambrel-roofed houses were built in New England, which can hardly have been influenced by the Mansard roof.

There is a possible influence from Holland, where the Pilgrims made their home a number of years before venturing across the ocean to found a new Plymouth. There are several early gambrels built in that town within three years of the same date, 1677, all with nearly the same obtuse angle; one of them—the Harlow House—was built in 1677, and in its construction timbers were used from the Old Fort on Burial Hill, built by the Pilgrims in 1621, the winter of their first arrival, which was being destroyed at the time the house was building. This apparently has the original roof, as seems to be the case with the other two examples. Across the bay in Duxbury, a son of Miles Standish built a gambrel-roofed house, of which the date is said to be 1666, while the Fairbanks House, in Dedham (Pl. 37), is said to have had one of its gambrel-roof additions built in 1658, and the other in 1678, being completed as it now stands before 1680. Other instances are the Craddock House (p. 50), in Medford—built about 1672—and the Blanchard House, not far away, a farm building of the Craddock House, which has the same curiously

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abbreviated and flattened top slope to its gambrel, as has also the Pratt House, in Chelsea, and the Vassal House, built in 1731, in Quincy, the later home of two Presidents from the illustrious Adams family. These are approximately the same as many of the Dutch farmhouses of New York, New Jersey, and Long Island, as to the angles of their gambrels. The Wayside Inn in Sudbury has a very wide span of gambrel, and was built about 1702. These Massachusetts examples, with many other of known dates, would indicate that the gambrel was largely a local development of great artistic worth and convenience. In fact, innumerable examples are to be found throughout Massachusetts and Rhode Island especially; but the form was also used contemporaneously in other parts of the country, becoming almost an epidemic at the time of the Revolution.

Oliver Wendell Holmes impresses upon the readers of the Autocrat a method of remembering the name of this form which people often confuse or forget:

“Gambrel!—Gambrel!” Let me beg  
You’ll look at a horse’s hinder leg—  
First great angle above the hoof—  
That’s the *gambrel*: hence *gambrel-roof*.

So we find that the first type of gambrel had a very small deck, and extremely flat, as in the Craddock House in Medford (p. 50). Later the upper slope was more pronounced, was boarded vertically to prevent leaks (which must have been a serious draw-back to the use of the early flat roofs), and took very comfortable-looking lines, especially in the low story and a half cottages (as in the additions to the original central part of the Fairbanks House Pl. 37), which were most picturesque in exposed locations, hugging the ground closely and looking entirely at home. In the South particularly, the hip-roof, which in the North was perhaps indicative in its use of a later period of buildings, was used generally,

## THE PLAN AND THE ROOF

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as in the Counsellor Wythe House (Pl. 6), and the gable-end roof, but seldom, as in the Nelson House (Pl. 5) and farther north in the Bartram House (Pl. 60). At Shirley (Pl. 64) this hip is surmounted by another lower hip which, in a square house, results in something approximating the hated "mansard" of later date, but narrowly escapes it in this instance and is rather picturesque, although it would be tiresome if it were in common use.

Some very beautiful variations in roofs are found, especially through New England, where there seems to be a freer treatment of this feature, and the "monitor" roof, a good example of which is shown here in the Winslow House in Plymouth (p. 50), was used in some locations—notably in the "Old Colony" and around Bristol, Rhode Island. This arrangement gave a place for windows high up from the floor, which were sometimes in use for chambers but probably were more often used as a resort to cool the top floor of the house in hot weather and to light it adequately at all times, without the detriment of dormers with their possibility of leaking valleys. This usually was hipped like the roof below, but flatter, and in a few instances the "monitor" has a gable-end, and where the house is long enough to carry this feature, is quite attractive.

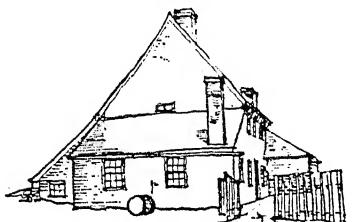
Another form of monitor roof with small windows in the upright part is found occasionally on gable-end houses, forming an "interrupted gable-end," but this is rare and not particularly happy. The double-hip in which the upper hip-roof is considerably flatter is most attractive and tends to keep the lines of the house low where, otherwise, if the main lines of the roof were continued to a great altitude, it might in some instances be rather overpowering, although Westover (Pl. 66) is a beautiful example of a large dignified single hip-roofed capping to a fine house. This question of capping the house properly cannot be too carefully studied, the general effect depending much upon the happiness of the solution

# THE COLONIAL HOUSE



Chatham 'Gambrel' roof  
Second Period Cape Cod

Gable-endhip (main house)  
Wilmot, Mass. Third Period



Christian Stone - Portsmouth  
First Period



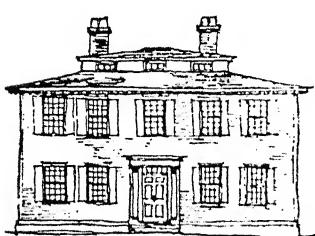
Peak house - Medfield, Mass.  
Sharp gable - First Period



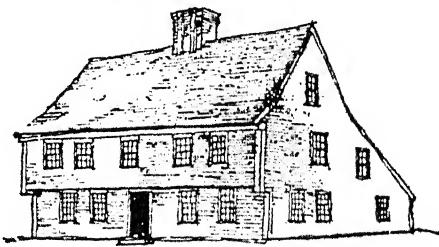
Portsmouth, N.H.  
Second Period



Chestnut -  
Concord, N.H.  
about 1680 -  
First Period



Winstow - Plymouth  
Gambrel roof Second Period 1715.



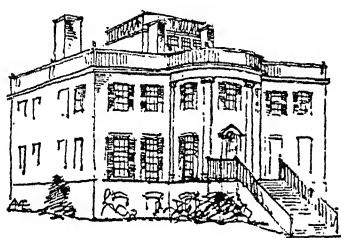
Boardman House 1650 - Saugus, Mass.  
broken sharp gable and eaves. First Period

## VARIOUS TYPES OF ROOFS

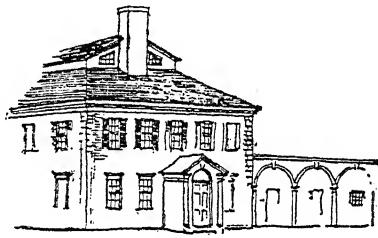
## THE PLAN AND THE ROOF

of the problem; and here the question of cornice comes in as one of great importance.

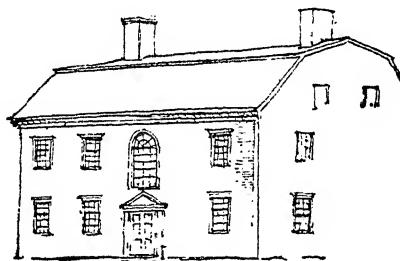
Such well-proportioned cornices as Westover and Wyck (Pl. 130) seem the perfection of adjustment to their respective façades, in one case being enriched and in the other severely plain, but with the proper projection and depth. The tendency in modern work is to make the cornice entirely too large,



House at Thomaston, Me. - 1794  
Third period.



Amesbury, Mass. - Second period.



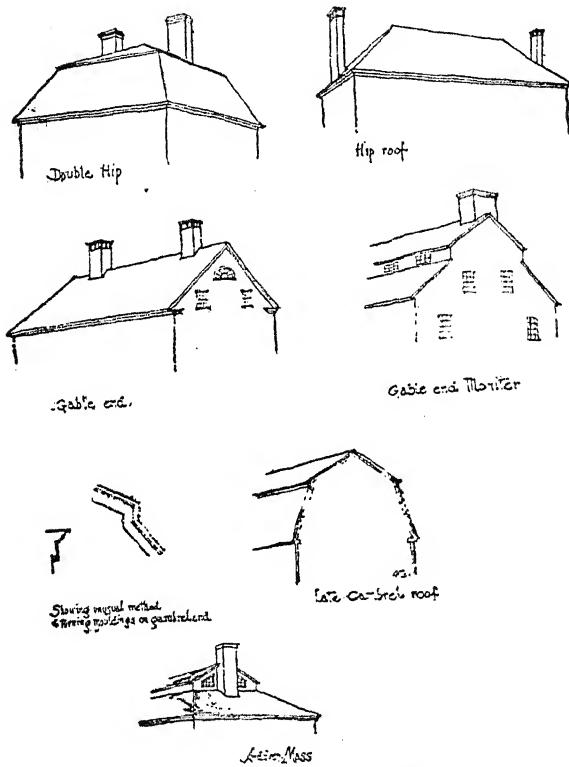
Pepperill House - Kittery, Me. - (rear)  
Second period.

### THREE ROOF TYPES AND SCHEMES OF COUNTRY HOUSES

both in the matter of overhang and the amount of enrichment as well as depth. Such roofs as that of the Governor Langdon House in Portsmouth, with its beautiful deck and balustrade of "Chinese-Chippendale" influence are attractive because of the adjustment of scale to the rest of the building

## THE COLONIAL HOUSE

quite as much as to the beauty of the feature itself, and balustrades used as in the Hancock House (Pl. 67) and Warner House (Pl. 57) at the base of the upper slope of the gambrel are most effective and pleasing. The balustrade of the hip-roof house, however, is almost invariably (except if there be a



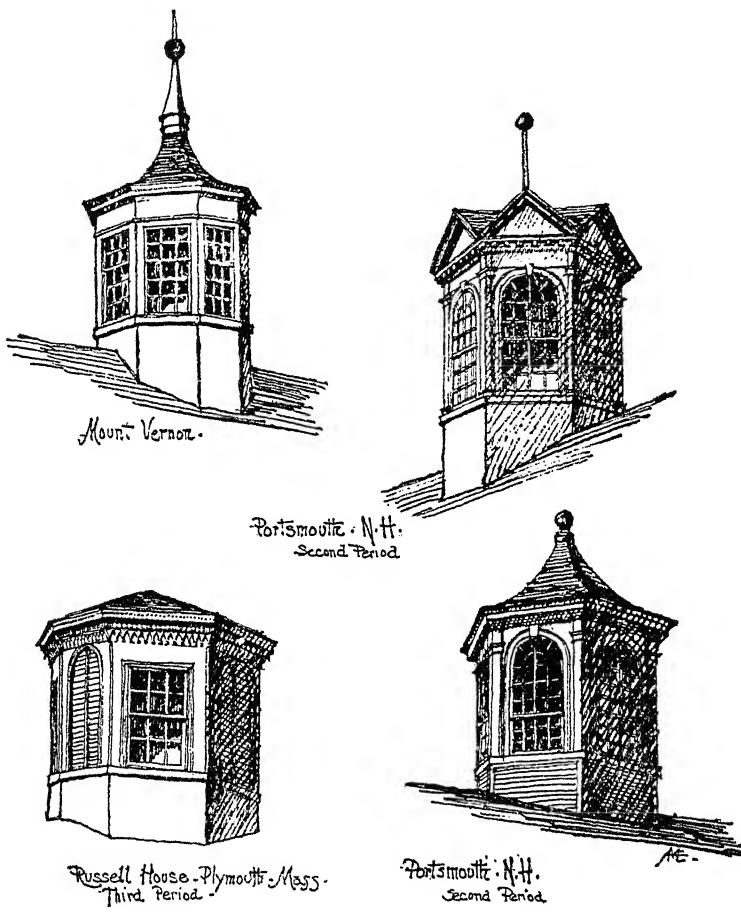
VARIOUS FORMS OF ROOFS

deck, as is rarely the case) just above the cornice and very slightly in from the upright lines of the walls of the house, as in the Lowell House (Pl. 2), allowing a balustrade to go by the chimneys, even if they are on the outside wall.

In the matter of cupolas, that other adornment of some of

## THE PLAN AND THE ROOF

the finer large houses, the hexagonal form is much in evidence in the earlier work, and the octagonal in the Third Period, carrying out the general lines of the houses and show-



TYPES OF CUPOLAS

ing the discrimination with which the builders of the times noted the proper relation and adjustment. These usually, in the roofs of the earlier examples, began with a concave form,

## THE COLONIAL HOUSE

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which in turn was succeeded about two-thirds of the way to the top by a bell-shaped or circular form—this being capped usually with a turned finial which, in the case at Mt. Vernon (Pl. 14, Pl. 53), terminated in a piece of iron work with weathervane. In the later houses—those of the Third Period—where the roof was oftenest a “hip”—the cupola was usually of octagonal form and somewhat lower in its lines, as in the beautiful example on the Russell House (Pl. 39) in Plymouth.

On the south shore of Massachusetts Bay and Cape Cod, there is occasionally to be met with a curious rendering of the gable-end house, always a story and a half only in height, in which the gable, instead of being straight, has slightly convex lines of decidedly picturesque quality. The houses bearing these are said to have been built by ship-carpenters and resemble somewhat the inverted hull of a ship, although curved to a much less degree, but have locally received the picturesque and somewhat sentimental nomenclature of “rainbow” roof (p. 50). They probably are constructed with at least one purlin and possibly two in the height from the plate to the ridge, the rafters being also perhaps somewhat curved in convex form, to which the boarding and shingling are adjusted.

There is no reason why even in very large houses a picturesque arrangement of roofs cannot be resorted to. Of course, the main large roof must be the predominating note, and the others should attach themselves in as happy fashion as possible; but several small-scaled examples offer suggestions rich in opportunities in this direction. The little house on Christian Shore (p. 50), opposite Portsmouth, New Hampshire, has a most picturesque arrangement, the roofs of the original sharp gable roof having been first extended into a “lean-to” on the back, which, on account of uneven grades, apparently forced them almost to run the roof into the ground without digging away the hill. This probably was sufficient for a number of years, and then was added a room with roof

## THE PLAN AND THE ROOF

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simply sloping one way, which in this instance was made to lean up against the gable end—of course meeting the objection of covering there the windows on at least the first-story room of the house. Later an addition was put at the other end of the house projecting somewhat in front of the face of the original house, and this addition had a “hip” roof. We have then the four roofs combined into a most picturesque outline. Probably the plan could be much improved—perhaps not, but the possibilities are evident. In the Fairbanks House (Pl. 37) in Dedham, while the various additions do not slide quite so easily one into the other, and the contrast of the gambrel roof with sharp gable and lean-to is not quite so happy, still the effect is remarkably good. In Whitman, Massachusetts, is another house (p. 50), much less known, but with a much more pretentious central roof which apparently started out to be a “hip”; but upright windows being desired in the upper part, for ventilation possibly, the ridge was extended until a gable could be constructed, as is shown in the accompanying sketch. This is a picturesque roofing, very rare but also very sensible and entirely adaptable to many problems. Add to this the picturesque combination of roofs which slide from one to the other in the rear, and the whole makes a combination which for pictorial value is difficult to parallel in our Colonial work. The old Barker House in Pembroke, in a township not far removed from this house, destroyed some twenty years ago—originally built in 1628—had a wonderful array of long lean-to and shed roofs at the rear and side, unbroken by dormers or trivial excrescences and picturesque to an extreme degree. The loss of this remarkable example is very great indeed to the surrounding community, but years of neglect and the indefatigable relic hunter accomplished their end, and the house fell into the cellar.

## CHAPTER IV

### FIRST PERIOD, 1630-1700

**I**T is a very common belief even among architects that a Colonial-style house means a considerable amount of formality in the way of a symmetrical plan, regular fenestration, unbroken cornice, and equally spaced dormers. It needs but little study, however, to discover that there is a wealth of picturesqueness in the treatment of many features and their application to both large and small problems. The value of large effects, like that of attaching one almost distinct building to another, is well shown in the old Fairbanks House (Pl. 37) at Dedham, Massachusetts, built in 1636, where the original central house of the earliest period with its sharp gable-end is added to, most picturesquely, in the two almost distinct gambrel-roofed houses that amble up to the even more aged original. Cheek-by-jowl they have stood there for over two centuries, while various lean-to additions were conceived in happy fashion. Possibly there was a period when the denizens beneath this most extraordinary collection of roofs looked askance at its weather-beaten, unpainted, bulging sides and billowy roof, and wished that their domicile might bear those marks of the greater elegance for which their neighbors and friends were vying, or thought they were, when they painted the brick ends of their homes, or, even worse, *covered them with clapboards*, removed the balustrades from above the beautiful cornices, stopped up their fireplaces with brick and mortar, and put elaborately patterned "oil-cloths" on their hall floors. Rather let us hope that this charmingly picturesque home was appreciated by its inmates; that,

careless of the outer world and what it might think, they noted the increasing mound of earth at the sills through which the white violets and purple "spider lilies" pushed their way each spring; that they noted the inequalities of the surfaces of the shingles caused by rains dripping from one to another, heeded their beautiful varying color, and were genuinely regretful when the time imperatively arrived for reshingling; that they mourned not that their gate sagged and their roof grew wonderfully green with close-clinging cushions of moss, prevented from drying up in the hot summers by the checkered shadowing of the great over-arching elms. Let us hope that they noted all this and more, and loved the old house—as it seems it must have always been loved and cherished; for walls appear to know when this condition is present as well as when it is lacking, and to respond warmly to sympathetic living and to grow formal and congeal under indifference and disapprobation.

In smaller features and details the changes which can be rung are infinite in variety—unequal and irregular fenestration, doorways off center and at unequal heights, varying heights of floors, dormers irregularly placed, or, as in Wyck, placed just where they happen to be wanted, *but* with a mile of unbroken roof to back them with! And this is a point in which our small houses, many-windowed and uneasy, are at a distinct disadvantage, undeniably comfortable though they are—the greater simplicity of plan as well as greater floor area of the similar class of buildings abroad militating by comparison greatly to our disadvantage in obtaining picturesqueness of a solid, fine-scaled kind. Usually in older countries, in the matter of windows, Jacobean grouping of whole batteries of them to the contrary notwithstanding, the rooms have not so many windows in proportion to their size as with us—with the result that the house has greater picturesque charm without, and infinitely more within, where the furniture has adequate background and where the broad floors are not

## THE COLONIAL HOUSE

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always cluttered with chairs and general fuss, as in the average London drawing-room. And the subject of windows alone offers vast opportunities—*infinite* in variety and proportion as they are, from the small narrow casement in groups of two or three as in the Hathaway House (p. 62) in Salem to the triple-hung tall single windows of the beautiful Russell House of Charleston (opposite) of the Third Period. *Why*, we wonder at times, do we build windows in abundance of all kinds and proportions and hastily, on completion, smother them with “hangings”? It would seem as if we were avowed enemies of nature and wished to shut out the light and air, and often the warmth of the winter sun. And we are not as frank about it as was a certain elderly lady, well known in her native town as enamored of humanity, but, at best, an indifferent lover of nature, who requested a summer caller to step in from the piazza—remarking that if there was anything she disliked more than nature it was fresh air; and admonishing another spring-departing-for-the-country friend to kick a tree for her!

Would that we all might be as literal in stating our likes and dislikes: we should have fewer *banal* houses; our young married couples would not feel it incumbent upon them to buy the conventional mahogany “set” for the dining-room, and would stand unabashed if convenience decreed that a dozen varieties of wood and as many “periods” were represented in their drawing-room furniture.

So many drawings and photographs have been shown of formal Colonial houses that this earlier, more picturesque phase has been overlooked, and persons who love the strongly individual and picturesque in their homes have been inclined to think that the field of Colonial architecture does not offer prototypes of that quality which they desire for themselves. Such persons can straightway disabuse their minds of this fallacy. The pictorial quality of this earliest period establishes the fact that we need not mourn for the formerly gen-

## THE FIRST PERIOD, 1630-1700

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erally conceived idea that informal picturesqueness was a quality lacking in Colonial work, as is indicated by those charmingly picturesque houses, especially of the smaller size, scattered through New England, in the Dutch sections of New York, Long Island, and New Jersey, and even occasionally farther south, where things seem from the first to have been of the more formal type and grandiose style.

Yearly the surprise grows—at least in New England—at the wealth of forgotten or neglected material of the First Period of Colonial work, now being gradually unearthed and brought to notice. This period might be roughly placed at from 1635 to 1700. Of course, an arbitrary date like the latter is easily contested, as some details of a certain period are frequently found extending over into another period through the fact that workmen with fixed habits of doing things would prefer their way, and even glory in their method of construction, although that style were undergoing radical changes. For instance, it is thought now that 1690 saw the last of the overhanging second stories and the sills of the house projecting inside the rooms; but to-morrow a perfectly well-authenticated case of both these features may be established, bearing a later date.

“The nearer the bone the sweeter the meat!” The more nearly these Colonial houses were born of the rough hard life and early exigencies of the first settlers, the more full do they seem of the firm character and strong vitality of these colonists—qualities of strength and charm which we should do well to mind and revert to the cultivation of, since the tendencies of the day, not altogether concealed, threaten that we shall become rotten before we are ripe. Later, when the lines of the style were fixed and hardened, there came greater capacity for the creation and enjoyment of richer forms; but as the character of the early settler had gained qualities which he transmitted to his children, this later development was neither incompatible nor regrettable, and the stamina gained

## THE COLONIAL HOUSE

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continued to be exemplified in the ability to select and develop simple forms more than acceptably.

Frequently one encounters in the early buildings places where the builders showed a prodigality in the use of their time which would astonish unto death the average labor-union man of to-day. Not alone in fineness of workmanship where such use of time was desirable or imperative do we discover it, but we also find it in small details where elaboration could have indicated only love of work and interest in it and the desire to express and record such feeling. In this way some of the early buildings obtain an atmosphere which it is well nigh hopeless for us to hope to simulate.

The adaptability of this First Period material for modest-appearing and moderate-sized dwellings—especially, perhaps, for summer use—where people are disposed to put an unusual amount of attention into the making of homes of individuality and character, is most encouraging. The building material of the earliest work in a newly settled country, because of its abundance, cheapness, and ease of handling, is pretty sure to be wood. Therefore, as our forbears came largely from England, we find them following the then prevailing forms of building in the mother country although using still more wood than was in use there. Instead of a house of the “half-timber” sort being filled in between the exterior vertical framing with brick and plaster to be left exposed, it was here, although frequently filled with brick, immediately covered with clapboards or shingles.

It is possible, in fact probable, that the first instances of building these overhanging second stories here showed a very close following of their prototypes; but only a single winter of average severity was needed to convince the new home-builders that the old construction would have to be adapted and not followed slavishly. So, in the few examples which have come down to us comparatively unchanged or which have been restored by well-authenticated data, we find that the

## THE FIRST PERIOD, 1630-1700

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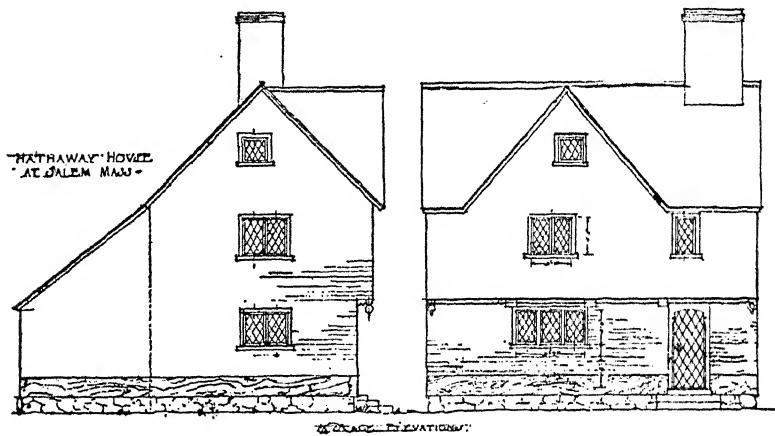
filling of bricks between the studs and braces, the plates and the sills, is of the most haphazard sort and in no instance bears out a supposition that it was intended to be exposed, and so form a part of the design of the house. Instead, the bricks are placed irregularly and laid up frequently in clay in place of mortar, and possibly in some instances smeared with plaster, as it is known that plaster was used both interiorly and exteriorly very early.

Citing a few examples of this period, we find in old Salem, Massachusetts, which offers something of the best of every period for the student, the earliest and most picturesque type of building exemplified in the restored group now used for "settlement work," for which the leading and captivating term most used is that of "The House of Seven Gables."

This house, which has a strong claim to be regarded as the original of Hawthorne's House of Seven Gables, as restored on its original location, has been further emphasized in beauty by having a neighbor moved up from another quarter of the town where it was about to be destroyed, and placed in picturesque juxtaposition with the larger house. They both have the overhanging second story in some portion of the building, the second story projecting sixteen inches or so in front of the story below, the whole being framed most beautifully and with such feeling that even the architect of Gothic proclivities must admire. The smaller building (originally the Hathaway House and more recently, in its old position, "The Bakery"), the later comer to the vicinity, probably antedating in construction the House of Seven Gables, is decidedly Gothic (p. 62), and wooden Gothic at that: not of that flimsy, pretentious wooden Gothic which followed the Colonial style almost immediately with that of the "classic-temple" period directly after Colonial work died out, but of true seventeenth- or even sixteenth-century spirit. The extraordinary features of this building are principally that it has two stories, originally with sharp gable-end terminating

## THE COLONIAL HOUSE

either end of the roof, one gable-end being now covered with an eighteenth-century addition, the second story, as noted, projecting sixteen inches in front of the first, thus throwing the point of the gable off center of the end of the house, on which the gable window is also placed off center with the gable itself. Below are groups of windows of two casements each, the studs and sill position for which were determined by sections of the original framing uncovered during the restorations. From the second story overhang, the corner posts at either end of the



ELEVATIONS OF HATHAWAY HOUSE, SALEM  
FIRST PERIOD OVERHANG TYPE

original building have turned "drops" curiously wrought from the square and carved on the upper portion with a row of slightly incised gouges. The lower end of the drop alone was missing and this portion was restored from other old examples, which examples could then be found only in Connecticut, although a beautiful original one has since been uncovered (Pl. 44) in Hamilton, Massachusetts.

Still another feature of the exterior was the extraordinary off-centeredness of a front gable of the roof with the front elevation,—the footings of which on the plate were found

## THE FIRST PERIOD, 1630-1700

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during the restorations,—and the off-centeredness of the groups of windows below, most of the windows being of coupled casement sash type, the one in the center of the front elevation of the first floor being a group of three. The doorway (rather narrow) was found flanked by the original pieces of oak, being an integral part of the framing, chamfered and stopped and originally painted Indian red. The lintel, however, was missing and the slightly arched form was restored according to some examples of early Salem houses in old prints. The studding, of rather large hand-wrought nails on slightly incised lines at their diagonal crossing point on the face of the door, is according to the old one found during the repairs of an earlier day, used as a part of the repairing of outside boarding on the House of Seven Gables, and is also according to old Salem prints.

A very wide board, evidently intended to be exposed, covers the wall for the first two feet or so in height on the front elevation of the house, where the thin clapboards of the sort generally used at that time could hardly be trusted to be as weather proof as would solid plank.

Here, then, is a small wooden Gothic house of the first Colonial period, the character and picturesqueness of which are as great, it seems, as could possibly be obtained by the use of such temporary material as wood.

If there was a second-story overhang in these early houses it was ordinarily in the front of the building, as is exemplified by a number of examples still standing in Massachusetts and Connecticut; but the departure from this rule was really rather frequent, the house a few yards from the Hathaway House, the House of Seven Gables (Pl. 42), being an example where a projection or ell added in front of the original house, of higher stud and greater architectural importance, has the gable-end elevation of the added ell on the second floor treated in this picturesque manner, and is essentially the same as the recent fine example discovered in the Brown House

## THE COLONIAL HOUSE

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(Pl. 44), in Hamilton, Essex County. In the House of Seven Gables the second-story wall had been simply carried down to the ground when the house was made over into nondescript wooden Gothic of perhaps 1840, and therefore many of the original clapboards and boarding, and the bared trunks of the second-story posts from which hung the "drops" had simply been encased for many years, making this restoration when found a comparatively simple affair. That this house originally had, in addition to the picturesque overhang, casement windows with "diamond"-shaped panes or "quarries" of glass, is indisputable, there having been handed down as a relic of the original old house, in an authentic line, at least one of these quarries. The house, however, being destined for "settlement work" and for a moderate degree of comfort in cold weather, there were substituted in the alterations the "double-hung" windows identified with a later date, which were surely also used long before 1690 when these second-story overhangs probably ceased to be built. It was decided to keep much as they were the interiors of this remarkable addition to an earlier house, they being, after slight restorations of some parts, most interesting examples of the second period of Colonial architecture; and while the enthusiast may regret the not restoring the entire interior to the First Period, with its fine exposed posts, girts, and summer beams, and the huge cavernous fireplace with its straight returns and rounded inner corners, and the paneled fireback of brick laid up in herring-bone design, it also would have been a pity to have destroyed an interior which is now much as it must have been when Hawthorne's cousin lived here and when it was, without doubt, frequented by him.

In the drawing-room of the first floor were found, behind the present charming wood-work, the rounded corners of the earliest of fine great fireplaces, the sides and curve of which were plastered over, leaving at the rear the bricks of the chimney showing, this type usually having a herring-bone pattern

## THE FIRST PERIOD, 1630-1700

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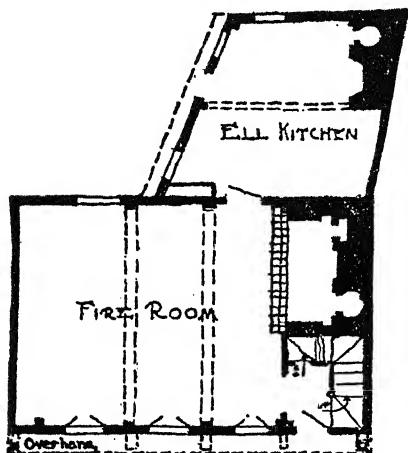
in the lower part, the upper part being set back four inches to take a possible down draft and improve the draft of the chimney.

These houses, with this other house in Hamilton, Essex County,—a recently discovered splendid example of the overhang at the end of the house,—a delightfully picturesque one in Topsfield and one in Gloucester, both with overhanging second stories on the fronts, the first without any indication of carved drops and the second with some modern additions of round balls instead of the interesting acorn or square drop; and the well-known Boardman House in Saugus and Ward House in Salem together with the Paul Revere House in Boston constitute about the sum total of notable Massachusetts examples of “framed overhang” of the second story, although there are a number of second-story overhangs of lesser projection of the “hewn overhang” type scattered about the state, a most notable one being the Bray House (Pl. 45) in East Gloucester.

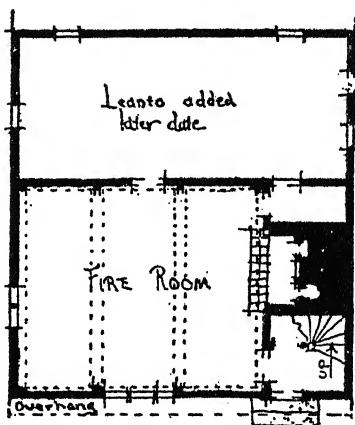
The Paul Revere House in historic North Square, Boston, still stands, and aside from its architecture is most interesting as the home of a man of such versatility that the making of pewter and silver of forms still considered remarkably beautiful, the etching of plates of Biblical and other subjects, the making of locks and weather-vanes, the pulling of teeth, and tending of furnaces, all came within his mastery. To his efficiency in the rôle of tender of furnaces is ascribed the reason his friend Copley painted the portrait of him still extant, Revere having performed such service for the artist's household nearby, probably as a neighborly act. Other vocations are said to have been followed by this clever son of a Huguenot immigrant, which immigrant, however, judging from the bedposts still preserved as remnants of the state bed of the family, at least had formerly been well to do, as is indicated by the exquisite workmanship in the strap-work and carving of a previous period of French work.

## THE COLONIAL HOUSE

What appeared to be an Italian tenement house, three stories in height and of most ordinary exterior, filled with smelling stores below and squalid humanity above, was about to be condemned as unsafe, when an association was started by public-spirited citizens, some of them descendants of Paul Revere, and the work of saving the historic dwelling from which Revere set forth one night for his immortal ride was



Paul Revere House - Boston.



Hathaway House - Salem.

TWO SEVENTEENTH-CENTURY EXAMPLES

taken up and the work carried through to completion in the nick of time. The building was practically held together by one solid post at the juncture of the ell and the main house, everything seeming to hinge on this most important piece of framing. One of the great basement beams supporting the first floor had broken and fallen in; the cellar was largely filled with water from the broken rain-leaders; débris and squalor had reached their last stage; but out of it, with the help of broad-minded and interested individuals, was pulled the present seventeenth-century house, which is really a piece

## THE FIRST PERIOD, 1630-1700

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of detective work, and now is probably pretty close to its original condition. The posts at the ends of the overhang at the front of the building have the original molded trunks from which the drop originally depended, which drop, however, was missing. But had the numerous visitors who came to see the home of the early patriot realized that here was an original piece of the Paul Revere House, indefatigable collectors among them would have stolen the last sliver. Queer-looking projections over the store windows had been cased in, presenting a very ordinary and uninteresting face; but underneath were found the ends of original summer beams, parallel to the chimney girt, running through the wall to the outside girt and supporting the wall of the second-story overhang. These had had molded surfaces, which had been chipped away; the restoration of which was made easy, however, by finding a similar one projecting into a rear room of an addition, from what was the original rear ell of the house, which also has an overhang and, most extraordinary, at a curious angle with the main house, showing that the lot lines, even in these early days of the North End of Boston, were sharply defined and that land was valuable.

We have therefore an invaluable example of what has always been an urban rendering of the wooden house of the earliest period. A similar instance, lost to us only two years ago, of a building of this period conforming to curious street lines of the lot on which it stood, was the old "Sun Tavern" in Boston, which had a diagonal summer beam running from the intersection of two streets at an obtuse angle back to the rear of a curiously shaped room.

So far as general picturesqueness goes, the range is great in this period of Colonial work. Many houses that are merely quaint in a few details—such, for instance, as the chimney and the well-sweep of the Coffin House at Nantucket—gain what quality they possess in this direction more from their weather-beaten, aged appearance in combination with natural

## THE COLONIAL HOUSE

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accessories and appealing location, than from any actual charm of outline or composition. But take a phase of the work like the old Feather Store in Boston (Pl. 49) of the period of 1680—decidedly English as to its outline and construction, and its intrinsic picturesqueness is pronounced. Many-gabled, plaster-covered, with age-swept, bending roofs and overhanging second stories and still further jutting gables—disfigured in later years with overwhelming business signs—this was an extraordinary example of a building of the overhanging-second-story type adapted to American needs and climatic exigencies. Its loss is already mourned in a city which, although it has perhaps done much more to save its historical buildings than most cities of our land, still needs to cultivate in these matters that elementary variety of wisdom expressively termed “mother-wit” which would bring a realization that—let alone the debt it owes to other and newer parts of the country as a keeper of important data of early Colonial struggles—it would well repay it, from the sordid standpoint of dollars and cents, to preserve every building of historical importance or of worth, as an architectural milestone.

Similar buildings in Boston, but probably without the small gables which took the place of dormers in the old Feather Store, have been quite extensively known in illustrations recently, including the house where Benjamin Franklin was born, which was a small cottage of this type. An arrangement of overhang with plaster cove, like that on the front of the Goodhue House in Danvers, the covering of certain parts with plaster as was the old Feather Store, and with gables and ells which also might be of the overhang type, as in the view shown of the rear of the Paul Revere House (Pl. 48), and the many-gabled picturesqueness of the House of Seven Gables in Salem, all go to prove that this period of Colonial work is full of possibilities of picturesque adaptation.

Later work more nearly approaching the second period of our Colonial type in its longer lines and greater simplicity

might be noted in the Governor Benning Wentworth House (Pl. 43) at Little Harbor, New Hampshire, near Portsmouth, where one addition after another was piled in extraordinarily picturesque confusion; also the Pierce-Little House at Old Newbury, Massachusetts (Pl. 52), often called the Garrison House because, its exterior being composed of non-inflammable material,—although wood was added in later additions,—it was actually used as a garrison house in time of trouble with the Indians. Here the projecting front porch as shown in the illustration indicates an ardent desire on the part of the builder to approach some of the stone work known in the mother-country. This stone and brick porch advances from a stone house on one side and an extension of the same into a wooden one on the other side. The early Dutch door—the upper part of which is glazed—opens directly into a picturesque entrance-room with the heavy old red quarry tiles set directly on mother-earth. Above the door a key-block enlarges into a footing for a statue or bust in the niche immediately above this, the niche being crowded between the two windows of the second story, which are also curiously arched together, and the gable above carries still another arched window, echoing one on the side of the porch lighting the interior hall. This picturesque arrangement is paralleled effectively in the rear in the wonderfully fine and massive exterior chimney in a similar although larger projection from the main building to that of the front porch. And here again round arches have been used, in which they did not hesitate to place flat-topped windows. Here is a bit of picturesqueness quite like that to be found in many parts of England, and yet it is extremely individual and might offer good material for inspiration in modern work of this type. The setting of this remarkable building is as extraordinary in its difference from usual surroundings of its kind as is the building itself from its neighbors. As one leaves the highway and goes down towards the sea, useless fences and walls and ill-growing trees

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and bushes seem to be gradually eliminated and one glides into a well-cultivated, simply and broadly planted expanse of green which is as satisfying in its simplicity and outlook as the building itself is refreshing in its feeling of solidity and comfort.

In Guilford, Connecticut, the Whitfield House, supposed to be of the date of 1639, is built entirely of massive stone and has an extraordinary exterior chimney and an enormous fireplace within which the trunk of a good-sized tree could easily be placed. This dwelling, said to have been used for "meeting-house" as well as residence for the occupant, had movable partitions which made it possible to divide the room into more habitable quarters when it was not in use for religious purposes. The picturesqueness of this exterior, shown in old illustrations before alterations, seems almost unbelievable as an American product, if it were not for the Pierce-Little House and a few other stone and masonry creations with which to parallel it.

The old "Tile House" in New Castle, Delaware, built in 1687, which has now been destroyed some years, shows an exterior with stepped gable toward the street and indications of arches very similar to those on the Pierce-Little porch (Pl. 52) noted above—the stepped gable of masonry remaining a unique feature for the Colonies, and one which probably was more commonly used in the urban Dutch Colonial house of New York—the tremendous expansion of which city long ago destroyed any existing examples before people considered them worthy of even making drawings of.

Connecticut has some very beautiful examples of second-story overhangs, especially at Farmington where the Whitman House remains a remarkable example with the original drops on the corner posts intact. Other examples in the same town have disappeared only in recent years, but are fortunately, however, preserved in valuable records, in Isham and Brown's books, "Early Connecticut Houses," and "Early

## THE FIRST PERIOD, 1630-1700

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Rhode Island Houses." These show not only the pronounced overhang on the long frontage of the houses as well as sometimes a slighter overhang at the sides and in the gable of the roof, but interesting smaller projections carried by small corbels.

In the House of Seven Gables (Pl. 42) in Salem the original house was a long two-story building, apparently with no overhang on the second floor but with gables in the roof, one of which was covered by a later addition which had on its gable-end a most unusual condition—a large overhang with the usual corner posts terminating in curiously carved drops. This feature in the same position has been discovered in another house—the Hamilton one—quite recently, similar to this House of Seven Gables example, where the first story was built out at one period to disguise this overhang, making an extremely deep embrasure for a window in the first-story room. It appears, therefore, that the gable-end of the house occasionally had overhangs similar to the greater overhang on the front of as much as sixteen or eighteen inches projection. The only instance at present known, however, of an ell of a house having been built with an overhang on its long front, is that of the Paul Revere House (Pl. 48), where this ell also took the curious angle from the main house, as mentioned above.

This period of house in some instances, as in the more important ones in Salem, Massachusetts, had "pyramids" or finials in the center of the gables which, in one house at least, had the windows entirely of the casement kind, in "diamond" or lozenge-shaped leads and with a transom of the same across the top of the two lower ones—the latter presumably being the only ones to open. Here the door itself had a curiously arched top, and the drawings show a diagonal studding of nails, which embellishment also is shown on the so-called old "Indian" door (p. 73) taken from the Williams House in Deerfield after the attempt of the Indians to massacre the inhabitants of the entire village. This interesting detail is

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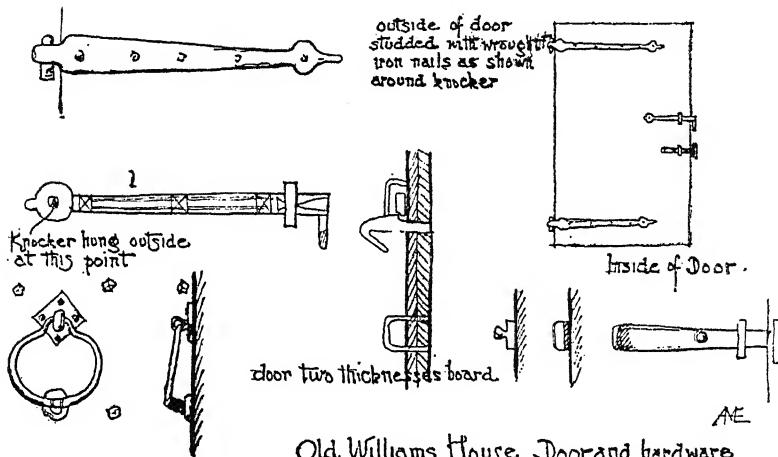
now in the museum at Deerfield jealously preserved. A similar door was found in restoring the House of Seven Gables, used as under-boarding where the side of the building had to be replaced during those alterations which made it over into a pseudo-Gothic building of the eighteen-sixties, but is now preserved within the building.

The old Allyn House in Plymouth was of this type and one of the leaded sashes, preserved when the building was destroyed, is now seen in the collection in Pilgrim Hall in that town. There have been recently found in New England some perforated and molded drops very like—probably exactly like—some English prototypes, but unfortunately a record of their actual use is missing.

The development of the plan of these early houses was from the simplest one-room arrangement, and it was usually found cheaper and better to put stairs up to a chamber above rather than to cover more ground space for the second room. Therefore most of the early houses show this arrangement of an entrance to a narrow hall, which may have been so narrow as to determine its being called by that New England appellation “entry,” from which, sometimes, behind a partition, closed except just where the stairs began, one shot at once to the second story with as little ado as possible, entering the chamber above over the door of the large downstairs room, which was directly to the right or left, as the case might be, of the entrance door. This large room on the first floor was called the “fire-room” because of the cavernous fireplace which occupied a goodly part of one side of it. This room was generally added to later in the rear, usually by a one-story affair called a “lean-to” which continued the rear slope of the main roof in a long picturesque line, resulting sometimes, if the lean-to was wide enough, in a break in the roof at the plate on the second story and a long picturesque slide from that point to such height that the eaves of the lean-to could easily be reached by any one standing on the ground. The next

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usual development was the addition of a room on the opposite side of the chimney from the fire-room, adding a fireplace backed up against the other with or without a lean-to as might be desired. Occasionally the lean-to was made two stories in height, as would seem to be the case in the Whipple House shown in the illustration (Pl. 47). Later the plan was that



Old Williams House Door and hardware  
in Museum at Deerfield - first period.

of a large cube, as was probably the case in the Churchill House at Wethersfield, where the size of everything was so much increased that the "entry" became a hall, and the stairs to the second story more ample—the rooms on either side of the hall being larger, better proportioned and better finished. The kitchen at the rear was usually a long room, sometimes occupying a space equivalent to the entire frontage of the house, but more frequently stopping off with pantries at one end, and at the other, a small chamber which in earlier days was used for a "sick chamber," where, if a member of the family should be ill, it was easy for the housewife to care for the patient while at the same time attending to household duties. These were exigencies of the plan brought about by

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simple living where there were no drones in the household and the minimum amount of service from people without the family was required.

In the development of the House of Seven Gables (Pl. 42), the original long house with a central chimney, narrow entry, and kitchen on one side of the house and living-room on the other, was increased, probably first by a lean-to at the rear, providing a new kitchen and possibly other rooms, and later by building against the front of one side of the house an ell which, although an ell, practically overpowered the main house by reason of its greater bulk and rooms of higher stud than those in the old part. This addition, although level with the floor of the old part on the first floor, resulted in a curious run of stairs to the chamber over it from the second story hall, the main staircase being carried to the attic to reach the unusually large chambers there. Undoubtedly these upper chambers were originally built in this addition with gables on either side, besides the end gable of the extension itself, making three gables in this new part—which, however, called for the effacement of one gable in the old house, which supplied the four other gables requisite for the group of seven which caused Hawthorne to give the house its name.

## CHAPTER V

### CONSTRUCTION DETAILS OF THE FIRST PERIOD

**F**OR convenience of the layman the principal pieces of the framing of the buildings of the First Period are here enumerated concisely.

#### *Sills.*

Those pieces which were placed immediately on the foundations, extending of course around the entire house, and into which the posts and studs and occasional braces were usually tenoned.

#### *Posts.*

Those principal pieces, placed at the corners of the building or room, and used in intermediate positions where the room was large, carrying the summers when in this latter position, and when in the former position having the contiguous girts framed into them.

#### *Braces.*

Diagonally placed sticks running from sill to post, or post to girt, and in the top stories from post to plate, varying greatly in their general use, sometimes being used plentifully and sometimes very sparingly.

#### *Girts.*

Four girts in the two-story house—front, back, end, and chimney. The front and rear girts come into the posts

## THE COLONIAL HOUSE

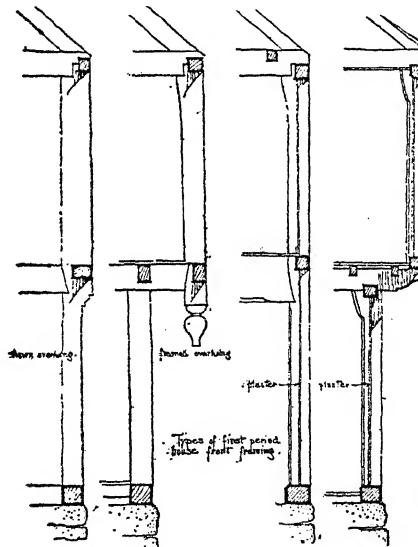
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just under the second floor, the end girt at the end of the house, and the chimney girt across the front of the chimney, entering the posts at a slightly different height in order to preserve the strength of the posts which are "shouldered" at this point.

In the framed overhang there are two girts rather close together, and from the outer girt the second-story posts rise to the plate carrying the third floor.

### *Plates.*

The plates are at the front and back, and in a story-and-a-



FIRST-PERIOD HOUSE-FRAMING

half house simply replace the girts and carry the rafters of the roof which foot on them; but in the two-story house they are placed on the top of the second-story posts and there receive the rafters of the roof and the joists of the third floor.

## CONSTRUCTION DETAILS OF FIRST PERIOD

### *The Summer.*

This is the large beam which runs across the rooms in both stories, sometimes parallel to the chimney as in most Massachusetts examples and sometimes parallel to the front and rear girts as in most of the Connecticut examples. Usually in Massachusetts they reverse their first story position on the second floor. These are supported by the large posts and into them are framed the floor joists.

### *Studs.*

These are the smaller vertical pieces tenoning into the sill and girt, or in the second-story footing into a girt and tenoning into the plate carrying the third floor. They are also used in the end gables resting on the end girt.

### *Rafters.*

These are sometimes larger and placed over the principal posts not carrying summers; or, when smaller, are placed at intervals the entire length of the house and footing on the plate.

### *Collar-beam.*

This is the cross tie between rafters, usually placed high enough up in the attic to allow good head-room.

### *Purlins.*

Purlins are those pieces which are framed between portions of principal rafters, assisting in carrying the smaller rafters of ordinary size.

### *Floor Joists.*

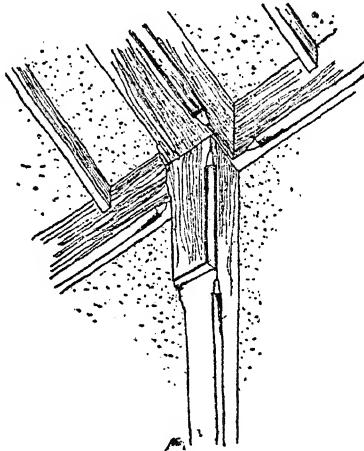
These are the smaller pieces between summers and girts, either front and back, or end and chimney, as the

## THE COLONIAL HOUSE

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case may be. They are usually nearly 3 inches by 5, and much more attractive than the deeper but narrower ones that are in use to-day. Also, if used in place of the more modern ones, less of the summer beam is covered up if it is decided to plaster over the underside of these floor joists. They are placed about 20 inches on centers—sometimes more.

In the matter of framing we come to the most exciting characteristic of houses of this period. The work is often so



THE PERFECTION OF FIRST-PERIOD FRAMING, WHIPPLE HOUSE, IPSWICH

Floor joists run from side-girt to cross-summer in this case.

Generally they run in reverse direction.

finely done—as in the Whipple House in Ipswich—that no apology is necessary for any detail of it before the most exacting constructionist. Here the framing has probably been exposed from the years of its first building, it having been built by a man who was, for that period of our history, considered wealthy and who entertained in what was then considered royal fashion. The enormous shouldered posts, beautifully chamfered and molded, carry summer beams, also beautifully chamfered and stopped, as shown in the illustration; and even the smaller floor joists between, as well as the

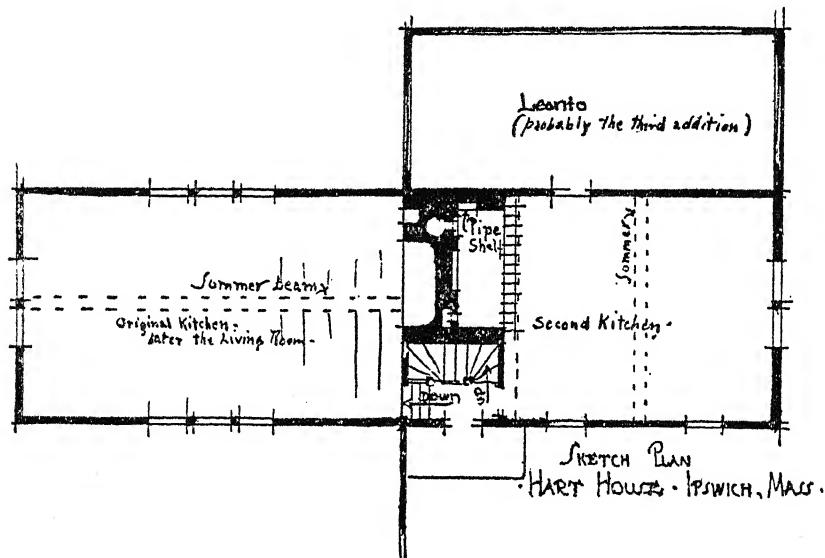
## CONSTRUCTION DETAILS OF FIRST PERIOD

side, end, and chimney girts, received such attention as to make this a most notable example. Almost as good was the framing of the addition to the House of Seven Gables, but other conditions there made it advisable to restore the house interiorly to the second period, rather than the first, and therefore this splendid framing in this instance remains covered and is only shown to visitors on removal of a portion of the casing. This framing was of whatever might present itself to good advantage when the work was done—tamarack, pine, and oak being used indiscriminately, although very much the greater part of the work was in white pine which, when left to take its natural color, is a delightfully attractive material.

Often the summer beams of the second story ran in the opposite direction from those of the first, probably as a method of stiffening the frame. The whole method of using large posts and beams as a skeleton, because of the massive strength of this form of construction, enabled the builders to do with smaller pieces in between,—which small pieces were usually covered with lath and plaster,—giving great opportunity for that positive expression of strength which it is delightful to encounter. The present-day method of using smaller pieces closer together may in many respects have advantages over this early framing—to build a house in that period being expensive in its first outlay because of the unusual timber sizes and the difficulty of handling them. The summer beam usually received considerable attention in the way of moldings, the edges being chamfered by the simple cutting back of the junction of the side and lower face, or going further in the way of enrichment by a slight straight set-back from either surface preliminary to rounding the chamfer; or even, more rarely, molding it in “ogee” form, this embellishment being ended by variously ingenious “stops” as shown in the illustration of one in the Whipple House (Pl. 54). In the Hart House in Ipswich the enormous summer down the center of a room unusually long for its width, has twisted almost half around in

## THE COLONIAL HOUSE

its length; and the general quaintness of this honest warping stick, as well as the beauty of some of the other features of the room, like the fireplace with straight returns and curved corners, and the fireplace end of the room encased in wainscot sheathing, is picturesque in the extreme and would do credit to any English village as a possession. In the Whipple House are *crossed* summers, an enormous stick being run down the center of the room and into both the chimney girt and end



girt of that interesting end of the house shown in the illustration (Pl. 47). The only instance known of the diagonal summer, or "dragon beam," in New England was recently removed in destroying the Sun Tavern in Boston, this portion being, it is understood, put together again in a building on the North Shore of Massachusetts Bay. The enormous cross-summer of the Whipple House is  $15\frac{1}{2}$  inches wide and 12 inches deep, the regular summers being 14 inches wide and 13 inches deep, and all splendidly seated on posts which project

## CONSTRUCTION DETAILS OF FIRST PERIOD

into the room  $6\frac{1}{2}$  inches (by  $12\frac{3}{4}$  inches face), and which at their tops shoulder 3 inches more toward the middle of the room. This constitutes about the heaviest framing in this respect known in New England. The chamfering and stopping of the posts and summer beams and the treatment of the girts here is most attractive and satisfying.

The framing in the cellar carrying the first floor is usually paralleled by the summers of the first floor and, as in the case of the Paul Revere House, is of enormous beams of similar size, from which smaller joists help to carry the floor above. In some instances, however, as in the Van Cortlandt House in Van Cortlandt Park, New York, the first floor is carried by huge beams put so closely together that no intermediate floor joists are needed. The vertical studs tenoned into the sill and girt have the spaces between them usually filled with brick laid up in clay or, later, in mortar of varying degree of efficiency. The rafters while not occupying a prominent position in the finished part of the house were often of such size and selection of wood as to form unintentionally an attractive third story; and it is thought that immediately under the roof cots were frequently occupied by the younger members of the family—especially the boys, who in later years doubtless recalled hearing the soft patter of the rain on the shingled roof. It is unaccountable how, for instance, Paul Revere otherwise accommodated a family of fifteen in the four principal rooms of the house, of which at least two were probably given over to living-rooms, unless some such disposition of some of the members of the family was resorted to.

Usually a collar-beam tied the rafters together at such height above a man's head as made it convenient to use the attic for necessary purposes. Those horizontal pieces, helping to support the rafters in a position parallel to the side girts and usually half way up to the ridge from the plate, were the purlins, and were sometimes used continuously from plate to ridge between the occasional extra heavy rafters called "prin-

## THE COLONIAL HOUSE

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cipal rafters." Undoubtedly much of the attractiveness of the framing is in the satisfactory way in which the timbers are mortised and tenoned one into the other and rafters pinned into the plates, so that the construction was explanatory and satisfying. Usually the rafters were extended over the plate 8 inches, 10 inches or 12 inches, probably sometimes more, as some of the houses of the latter part of this first period have very large overhanging cornices of extreme simplicity of construction, boxed in and lacking other detail in the way of moldings, effective massiveness being gained in this simple way. The ridge, although of great importance in our popular estimate of the appealing "roof-tree," was really a comparatively unimportant piece, the rafters not being framed into it but simply butted and pinned.

The sill of the house—that important piece which is placed directly on the foundation, and into which the upright posts and studs were often tenoned, while at other times they simply butted against it and rested on the foundation itself—was of oak, pine, or other wood, as might be convenient. Probably the method of letting the sill project into the room did not continue beyond 1690, if in fact it reached that late date. Later the sill always had the posts and studs framed entirely into it, as is the custom to-day, with the result that if the sill itself decays everything is inclined to go with it gradually. The projection of the sill into the house, however, had serious objections in the way of not allowing furniture to be placed directly against the wall, but necessitated its standing out into the room at least six or eight inches.

The posts were large and placed at intervals far apart, the ones forming the corners of the room being somewhat covered by the flanking wall, while those between, carrying the summer beams across the room, had their attractive sturdy bulks entirely exposed, and here the beauty of the framing was most pronounced. These posts are usually tenoned and pinned into the sills, the girts being mortised into them to carry the

## CONSTRUCTION DETAILS OF FIRST PERIOD

second floor, the corner posts being obliged to care for two girts each, coming in at different heights to preserve the strength (p. 76). Superimposed posts directly over the others, if it is a straight-front house without overhang, carry the third floor and roof by plates; but if the framed overhang is used, then the second-story posts are carried on the projecting summer beams, as in the Paul Revere House. The rafters of the roof were sometimes notched into the plate next the floor joists of the third floor and sometimes simply footed on the plate or tenoned into the same.

### *Overhang.*

The most distinctive feature about these houses, at one time common, was that which was gained in a comparatively simple way by overhanging the second story. There is the usual tradition connected with this: that the overhang was used for the purpose of firing upon the enemy—in this case the Indian—when he approached the house. Of course it is a curious condition, and shows great courtesy on the part of the Indian, that he did not approach the house from the side or from the rear, but always from the front in a true sportsmanlike manner! One case has been heard of where there seemed to be some aperture in the floor above, possibly for such a purpose.

An extraordinary thing about these overhangs is that they were not usually of the *earliest* date but came along after the buildings with a straight front had been constructed for some time, and probably resulted from the direct importation of some workmen, who either remembered, or had made, buildings in England of a projecting-second-story type, so common in what is called the half-timber work. Still this feature with the drops, and the occasional brackets used in conjunction with them, was a somewhat important and local rendering and is in itself remarkable enough to be called a characteristic of the

## THE COLONIAL HOUSE

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early Colonial period. The drops were hewn from the end of the post itself and carved usually in a square form rather than round. The best authentic examples seem to be those on the Whitman House in Farmington, Connecticut, and one of those on the newly uncovered end of the Brown House (Pl. 44) in Hamilton, Massachusetts. Later this overhang, having apparently met the favor of those colonists who were trying to give their houses some distinct expression, although lessened in the extent of the overhang, was confined to the treatment of the sticks built into the building, such as the end girt and side girt near the tops of the posts supporting the summer beams. Of this treatment that on the Whipple House (Pl. 47) is perhaps the finest of all present known examples. This development—the hewn overhang—seems to be more strictly Colonial than the first—that where the overhang was framed. The hewn overhang often continues around the entire house, as in a fine example in Guilford, Connecticut, near the Common, and the Bray House (Pl. 45) in East Gloucester, Massachusetts. When this sort of overhang occurs there is usually also an overhang of the gable of the main attic. A fine example of this attic-end gable overhang which, however, is usually used only in conjunction with the framed overhang of the first story, is that of the old Capen House near the Green in Topsfield, Massachusetts, this having a supporting feature of brackets at the footing of the principal end rafters on the plate, an original one having remained in the center of the gable. The hewn overhang being cut out of solid timber is necessarily of lesser projection and its best example, as stated, is in the Whipple House in Ipswich. Some of the finer examples have a molded bracket at the junction of the front and side elevations on the first story to accent the feature or overcome an imagined difficulty, but the long molded section of the plate in the Whipple House is more remarkable, in that the junction of the interior framing with the girt is expressed in the latter by a special form as inter-

## CONSTRUCTION DETAILS OF FIRST PERIOD

esting as it is unusual. This all savors of Jacobean England, especially perhaps the drop ornaments of the posts of the second-story overhang, and is paralleled by such details as the paneling of the Beniah Titcomb House staircase-hall (Pl. 50) in Newburyport as well as in the balustrade of this same staircase. Another instance, this time a door, is that of the ell chamber side of a door in the second story in the Paul Revere House, where the stiles are very narrow and the character of that side of the door is entirely Jacobean, while the reverse in the main chamber was remodeled at a later date into a most remarkable door of the second period, where the massive raised panels, occupying almost the entire width of the door, are extremely sturdy and dignified.

### *Gables.*

Gables seem to have been used to an extent hardly suspected at the present date, as in almost every instance they have been removed and only the footings of the former framing can be found in the second-story plate. There are drawings and various publications of earlier houses in Massachusetts coast towns which often have two gables on the front of the house, and sometimes three, there having been several examples of the latter in Salem which have been recorded. The main end gable of the house, when it overhung, was sometimes made by the thrusting out of the end girt itself, but sometimes was carried by a second girt extended outside the wall and hung on the front and rear plate. These gable overhangs are not more than 8 inches, usually less.

### *Covering.*

Boarding. Restorations have shown that at the base of the Hathaway House (p. 62) in Salem a very wide board was used, in fact a plank, put on horizontally just above the foundations for, in this case, a space of nearly two feet. This for a

## THE COLONIAL HOUSE

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wooden structure gives unusual strength to the appearance of the lower part of the house. It was found on removing the outer covering of clapboards on the House of Seven Gables close by, that wide horizontal *matched* boarding, with an interesting molding at the meeting of the boards, was used, not only at the bottom, but well up on the building; and it is possible that this sort of boarding, which must have been reasonably waterproof if properly cured, and which probably kept its position well, was used as an early method of exterior covering. Many of the houses, however, show that clapboards were used, as has been mentioned before, in short lengths, extending from the first to the third stud, this sometimes directly over the stud and the brick-filling between, and sometimes over boarding. Boarding of this sort was sometimes of oak and sometimes pine, more generally the latter, and sometimes—although not usually so—was put on vertically, as in Plymouth, where the most interesting example of this construction was recently destroyed.<sup>1</sup> Shingles were sometimes used on a vertical wall, especially on the houses of Cape Cod; but contrary to usual expectation we find that most of the old houses of any importance of this period were covered with clapboards. When shingles were used, they were sometimes much like those of the present day, but often were very much larger and hewn from cedar logs. These, besides being of unusual width and texture, were of such length that a large part of the shingle was exposed to the weather, with the result that the roof became a feature of greater importance and strength than when the small shingles were used. An example of modern covering of this sort is shown in the photograph of the front of the Paul Revere House (Pl. 46).

### *Windows.*

The windows followed English precedent and were made

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<sup>1</sup> Doten House. Built 1640.

## CONSTRUCTION DETAILS OF FIRST PERIOD

smaller in relation to the wall space than is the case in most of our houses to-day. They were often considerably under two feet in width as well as height—those shown in the photograph of the Old Feather Store in Boston being almost square, in the gables. Two original window-frames were uncovered in the long encased wall covered by a new addition in the Paul Revere House, and here they were shown to be casement sashes, they having dragged on the window sill in opening, making a circular worn space. Two sashes made to fill these frames made them come each 3 feet, 2 inches in height and 1 foot,  $6\frac{1}{4}$  inches in width. Various sashes have been saved from the old buildings destroyed, usually showing the diamond or lozenge-shaped pane, this being naturally the form which would appeal to those who had come to use the rectangular form in their later sashes, as being unusual and curious enough to preserve.

There is preserved in the Essex Institute in Salem, however, a fine sash in which the panes are rectangular and of most attractive proportions. These were set in heavy lead, with occasional bars reinforcing same at the back made of some hard wood whittled to a round form at either end and sprung into holes in the sash, the leading being attached with metal withes to this cross piece, to give additional stiffness. In a sash preserved in the Fairbanks House in Dedham in which the panes are rectangular in form, the vertical divisions between the panes of glass are of wood and the horizontals of lead, and the horizontal division of one pane of glass comes opposite the middle of the next pane beside it. Although casement windows were probably usually used singly, they have been known to be, as in the Paul Revere House, used two together without any mullion between; and drawings show that in Salem there was sometimes a transom over these two lower casements, which transom was, almost without doubt, stationary. This form approaches more nearly many examples of important houses in England and is an inter-

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esting feature to embody in a rendering of this period of Colonial house where the conditions are right. Probably many of these windows were removed from the houses, and what was considered the "practical" double-hung window substituted; and double-hung—or guillotine—windows of uncontested great age are common. The sliding window-sash—most simple of all, but necessitating vulnerable exposure of the window-frame—could have been used only for interior windows, while the casement sash, almost as simple of construction, was, without doubt, at first most generally used. However, there is small cause to question that the double-hung or guillotine sash was in very early use in the "Colonies," since at the time the Pilgrims landed in Plymouth, Inigo Jones's famous London masterpiece, "Whitehall," was being constructed, and drawings show that he used there this type of window, and any feature so practical under our vagaries of climate must have found instant favor and been used. The earlier double-hung sashes were narrow and undoubtedly high, and when of a distinct proportion of this kind, as in the Heard-Buckingham House in Wayland (Pl. 120), and the Goodhue House in Danvers (Pl. 36), lent great character.

### *Shutters.*

In the South, shutters were used more than in the North for some undiscoverable reason; but probably solid wooden shutters were frequently used to close over the windows, and in some instances may have been used without a sash behind them. Sliding interior shutters are occasionally met with, these sometimes being the entire width of the window and pushing back into the space between the double studs, so that at night or in extremely cold weather a room could be, if desired, hermetically sealed except for the fortunately vast opening of the fireplace flue, which must have supplied some fresh air while it took away the smoke.

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### *Glass.*

The glass, already leaded, is supposed to have been imported in sheets, and these were cut off to suit any length desired for any particular sash, as is shown by the unequal cutting of the diamond shape in some instances, and in the instance of the before-spoken-of sash preserved in Salem, where the panes of rectangular-shaped glass were of what to-day would be considered a poor quality. But this glass at the same time had some interesting blemishes of that sort of quality which makes old glass decanters, "flip" and wine glasses of extraordinary interest. Glass frequently took on a greenish hue and this more particularly where what is known as "bull's-eye" lights were used; but it is probable that this latter use of greenish blobs of glass was not very pronounced before the second period of the Colonial house. The lead calmes were heavier in the early examples, almost an inch wide, at times; and considerably lighter later, even to less than half an inch in width.

### *Verge Boards.*

This feature of a comparatively useless rafter running up on the exterior of the gable for a finish—it is difficult to see why it should have secured in England so great a degree of attention. In our comparatively modest examples it was not often carved or treated in the attractive way which obtained there. Some of the Salem examples shown in prints, however, show a degree of elaboration approaching some of the English examples. Sometimes this form was entirely free from the building, leaving a short space between the wall and the rear of the verge board, which footed on the projecting plate.

### *Dormers.*

Dormers were a comparatively unknown feature, if not entirely lacking in all our early examples of this period, the

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gables taking their places with greater success, in that there was more room inside and greater picturesqueness both within and without the walls.

### *Cornices.*

The cornice of this early period of house was practically *nil*, the rafter ends being left exposed up to the very end of the period, when the simple projection of rafters was increased and in almost every example encased with simple boarding, forming what was locally called the "jet," and these sometimes attained considerable effect from simple projection but were decidedly lacking as to moldings or delicate adjustments. At the very end of the style came a very limited use of the plaster cove for the cornice—a picturesque device well worthy of perpetuation in any rendering of this early period or even of the early second period of the work—the last instance of a genuine one, at least in Eastern Massachusetts, where they once were occasionally seen, being that of the Goodhue House (Pl. 36), which was burned in 1890. This picturesque feature was of the utmost simplicity in construction, being formed over curved projections pinned on below the plate, on which the roof rafters rested, and extending down to the top of the windows of the second story or even somewhat below, as in the Goodhue instance, where the window breaks up into the cove somewhat, perhaps thereby preventing the feature from becoming overpowering.

### *Interior.*

Of decided picturesqueness—however unlivable some people may consider them to be—the living-rooms and kitchens of these old houses represent a quality and degree of romantic comeliness which many have supposed to be lacking in our early domestic architecture. The cavernous fireplace; the honest framing which, as in the case of all constructive work,

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when shown to be performing evident and efficient service, is attractive to the greatest degree; the further leaving of floor joists exposed, and even at times the underflooring of the second floor showing in the room below, giving still greater character—and it is possible for this underflooring to be of interesting stock which may take a wonderful tone in the course of years; the windows smaller than those usual with us now, as well as their diamond-shaped lights and the higher placing of them from the floor, even allowing furniture to be placed under the windows; the broad boards of the floor, often, in later days at least, painted a glowing squash color; and the general low tone of the interior lighted by flaring candles in tin wall-sconces, or partially by the flickering firelight—what of our modern houses can compare in romantic quality with the best of such old-time interiors? The addition, in the way of entertainment, of old folk-songs with an Irish harp accompanying the costumed singer, as has happened at one such house, sends one miles across the sea in search of a parallel experience.

### *Floors.*

The upper floors were commonly of extra widths of pine; in fact, similar to that pine which is called “country pine” to-day, with large although firm and hard knots, which did not prevent its general use, judging from the few floors left which may be supposed to be original. Oak, white pine, and hard pine were all used in this position, and undoubtedly many of the earliest houses, and even those of much later date, had the floors sand-covered with somewhat coarse, sharp, clean sand, the adept person who cleared the visible effects of use from the floors at the close of the strenuous work of Saturday, in preparation for the early beginning of the New England Sabbath, often tracing on the clean surface intricate patterns with the rough broom. The showing of the under-

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floors of the second floor in the room below is one full of artistic possibilities; and with the possibility of getting adequate floor-deafeners cheaply to-day, this form of construction might often be followed, especially in the construction of summer cottages. The floor joists supporting the boarding, between the summers, girts, etc., should be of squarer larger proportions and placed farther apart than is the custom to-day, to gain the most satisfactory effect.

### *Wainscot.*

Wainscot sheathing is thought to have been used entirely about many of the rooms where it was possible to get stock plentifully, and where the use of lime for mortar was decidedly limited and difficult to achieve. This was of random widths and in oak or pine, generally the latter. On both edges of each board was frequently put a small molding in duplicate, sometimes, however, more on one side than on the other. When the matched surfaces were put one next the other, the result was a beautiful series of delicate moldings and lines running from the sill to the girt, resting, where the sill was exposed in the room, directly on it, but in most cases coming down in front of it, and not always with a small baseboard. It is even thought that boarding sometimes showed on the interior between the studs, and this may have been the case in the most primitive buildings; but the desire for warmth in winter probably quickly led to the application of plaster on the interior. This sheathing of wainscot-molding was often put on horizontally, but by far the greater number of instances show it to be used vertically, as in this position on exterior walls it would have certain practical advantages besides the more æsthetic one of the vertical line, tending to give more apparent height to the room. Where entering between boards of this description on the exterior, water would naturally run down the groove where the boards are matched to its footing and there-

## CONSTRUCTION DETAILS OF FIRST PERIOD

by be prevented from coming inside the house, as it would be inclined to do in the case of horizontal boarding. This fact was often taken advantage of in the decidedly flattish slopes of the upper part of some of the gambrel roofs, where the boarding, if put on "vertically" to the ridge, is much more impervious to the weather than if put on horizontally, where water will be sure to ooze through and drop below. Such Jacobean paneling as is shown on one side of the Paul Revere door and in the beautiful example of the staircase-hall of the Titcomb House (Pl. 50) of this period, did not begin to be used as much in the dwellings as it was in the making of furniture, especially those chests and court-cupboards which in Massachusetts and Connecticut (particularly through the Connecticut Valley) were made in rather close imitation of the English contemporary work, there evidently being some cabinet-makers who came over and built similar things here, but with certain adaptations which make the Colonial product more or less distinct.

### *Doors.*

The doors from the first were generally of either plain boards or wainscot-boards—if for outside doors vertically on the outside and horizontally backed inside, but in interior doors being entirely of the vertical type and of one board in thickness. These boards were held by battens at top and bottom and sometimes with a diagonal batten between—the battens in some cases being also chamfered on the edges, or even molded. The possibilities of artistic effect in this one detail have been cleverly taken advantage of in much modern work by one of the leading English architects. It is of the simplest type of construction for a door, and has many advantages, being particularly at home in that extremely seldom-used device of the latch-string—a door-furnishing perfectly at home in this type, if one wishes to go thus far in the matter of "hardware."

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Without doubt the Dutch door—that picturesque device of dividing the upper and lower parts, that the lower part may remain closed while the upper is open at convenient times—was used in the Colonial days, the oldest example possible to illustrate here being that of the Pierce-Little House at Old Newbury (Pl. 52), where the door is apparently of considerable antiquity. One of the most interesting features of some of these early doors is that of the studding of hand-wrought nails on the face of the door, usually forming a diagonal pattern, and in some instances showing these nails applied at the intersection of small cross lines made by chisel, or some such instrument, used for the purpose of spacing them more or less regularly. The finest example is that in the museum at Deerfield, Massachusetts, where is shown the door from the original Williams House (p. 73) which was attacked by the Indians, the marks of the tomahawk being discernible to-day on its scarred surface. This has also an interesting piece of hardware in the combined knocker and door-handle by which the pendant is used as the knocker against a nail driven into the plate behind it when desired in this capacity, and when needed as a latch, turning a long arm on the interior, fitting possibly into a wooden groove of the door-jamb, or a hook-like piece of hardware to receive it.

### *Stairs.*

There are known to be many examples of early cellar stairs where the solid timbers have been trimmed and given adequate footing one on the other, making an extremely solid affair. From this they range to a much lighter construction, sometimes reaching the second-floor back of a very primitive encasing of the stairs by the wainscot molding, a similar covering protecting one from the rough chimney on the other side—there being only a hand-rail of the simplest kind attached to the wall. Even a rope has been known to pass for

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a hand-rail in this sort of construction, especially where the width of the stairs made it desirable not to curtail its narrow width by such a rail. The Hathaway House in Salem has a staircase of this description, the lower risers being peculiarly adjusted to the entrance of the staircase, as shown in the plan of this house (p. 66). Thin risers and treads were used in the early period as to-day, although differently constructed and usually more interesting. When it became necessary to use a post, however, by a change in the direction of the staircase or by its being left open toward the hall with, occasionally, balusters and hand-rail, a single newel-post was sometimes used. This staircase is of the type called "dog-legged." Similar stairs are shown in English prototypes, some of them of considerable importance. At first plain pieces of wood forming a rail were used between posts. After the staircase became a freer expression, then balusters began to be used pretty generally, but almost always were placed on the string enclosing the rise and tread of the stairs. These examples are comparatively rare, but still are encountered occasionally in New England, the handsomest one known at present being that of the Titecomb House (Pl. 50), in Newburyport, Massachusetts. The balusters are even said to have been sawed instead of turned in some instances, but these are rarer still.

### *Painting.*

Painting was probably not used in the very first buildings of this period, but did come into use at least by the middle of the seventeenth century. A lack of paint may have prevented some of the first fine woodwork from being painted, and its scarcity may have been operative in saving some of the beautiful natural wood even until well along in the Second Period; it may also have been that people were sensible enough to realize that paint could not improve the beautiful color that white pine, left exposed, will take in time. The Connecticut

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Valley has numerous examples of both the First and the Second periods where the pine was thus left; and those who inherit these old examples should be happy in the possession of the beautiful feature. Curiously, at one time the occupants of the Paul Revere House had imitated the very beams they had before them in reality, by covering the wood with "whiteing," on which a color and "graining," simulating wood, were resorted to. At this time, unquestionably, these white side-walls were painted, and a simulation of raised wooden panels of heavy construction must have made an effective if somewhat artificial room. One door, of a single pine board, found in the cellar, on being cleared of many coats of paint for use in a rear chamber, was found painted in this curious imitation of raised paneling, and may yet be seen.

Painting was probably first used, not for supposed æsthetic finish but to preserve wood. There are numerous instances where it was used at a very early period for this purpose. It was even used to enrich the paneling of the early pieces of furniture called "Connecticut chests," in which the stiles were sometimes touched with black or red in their groovings, and the halved-turnings and baluster-like ornaments of the fronts were colored black, possibly in simulation of ebony. The moldings on these chests were often in red, whereas the center of the panel or the triangular-shaped portions left over by the irregularly placed panels were picked out in black, the use of several woods indicating that a most interesting opportunity for enrichment was taken advantage of. In the Hart House in Ipswich a curious dentil was made by cutting out square sections from one of the molded sides of a wainscot board. This runs entirely around one fireplace just outside the narrow facing of masonry, and in one instance around the entire fireplace-end of the room, enclosing the usual wainscot-boarding of this side of the room. This, when uncovered during the restorations, was found to have been picked out in black in the cut-out spaces between the molded dentils; but unfor-

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tunately, not realizing the significance of it, the restorer removed the indications of this ornamental use of paint.

### *Masonry.*

The early chimneys were more frequently built with stone foundations, and were sometimes carried up largely of stone through the building, even to the jambs of the fireplaces, which were also of this material; but on account of the bad effect of the flame of the hot fires on the stone, brick was usually used where possible. Almost all of the early fireplaces of this period, instead of having splayed jambs from the facing to the back of the fireplace, ran straight back. Although this fireplace would not throw as much heat into the room, on the other hand, it was possible to place in it logs almost its entire width. The largest known one is that of the Whitfield House in Guilford, Connecticut, which Mr. Isham has restored on lines discovered by him. The best examples in Massachusetts seem to be in Ipswich where one in the Hart House (p. 80) is 8 feet 6 inches wide and 3 feet 5 inches deep and 4 feet 6 inches high. Another in this town in the Whipple House (Pl. 54) is 7 feet 4 inches wide, 2 feet 7 inches deep, and 4 feet 1½ inches high. An interesting change from this form is that where the junction of the back and sides is built in a large sweeping curve, the examples of this type in the Whipple House and also in the Hart House not having such large openings as the square ones, being 6 feet 11 inches in the one on the first floor of the Whipple House by 3 feet 8 inches deep and 3 feet 6 inches high, and that in the west room on the second floor being 6 feet 9 inches wide and 2 feet 2 inches deep.

The lintel across the top of the fireplace was always a heavy oak beam, sometimes a foot square, with the back part toward the flame beveled, to help the draft and smoke. This is a place where fires frequently originated, as the beam was in contact with the woodwork above or on either side of the

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fireplace, and they resulted too often in the destruction of the house. An interesting discovery in the Hart House was that of a tile not unlike the flat red roof-tiles of England, which apparently was wired onto the back splay of this beam in such a way that sparks could not get at it. In modern examples it is possible, by covering this vulnerable spot with wire lath and plaster, or, still better, by covering with sheet-metal all the inside exposures of wood, to make it perfectly safe.

The backs of these interesting fireplaces were of brick like the jambs, and about 2 feet above the hearth had a set-back of about 4 inches which was usually from 2 feet to 4 feet wide. In the case of some of those in the Philipse Manor House in Yonkers, New York, the corners of these panels are curved, making a still more ornamental feature, and in the best of the New England examples the space below this panel at the back was filled up with a herring-bone design of brick.

The fireplaces of the early examples had no mantel shelves above, the wainscot sheathing coming down directly to the lintel, sometimes stopping the moldings of the same on a small projecting piece. The chimneys, as they usually proceed through the roof in the Massachusetts examples, took a long narrow shape rather than the big square one seen later, the flues being in one long row in the direction of the ridge-pole. When the lean-to was added on the rear and another flue attached to the chimney, as it was often done as a separate building operation, its flue was built out on the rear, butting into the main chimney in the best way possible, although there was frequently danger here where the addition met the original. In the Cooper-Austin House one, in Cambridge, the interesting pilaster-like features on the front are the original ones of the date of 1657; and in some examples, as in the Coffin House, in Nantucket, an arch was sprung between these pilasters on the face of the chimney, making an added inter-

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esting feature. The projecting row of bricks down near the roof on each elevation served to stop the down-wash of the rain on the sides of the chimney, and a cement bevel on its top was supposed to throw the rain somewhat clear of the place that was most likely to leak, where the framing boards and shingles met the chimney—usually with rather insufficient flashing. The caps of these chimneys were usually topped out as shown in the Bradstreet House (p. 118) and in various Rhode Island and Connecticut examples, where they were often built entirely of stone.

Firecranes were not known in these earlier examples, there being let into the brickwork, at a considerable height above the hearth, a green oak sapling of about 3 inches in diameter, from which iron chains suspended the pots and kettles over the flames.

At the back of the fireplace were the kitchen ovens having apertures of varying shape, round-arched in the case of one in Deerfield in the old parsonage, square in others, and in still others having a curious curving arch. These were not only for use as ovens, it is supposed, but were sometimes used to keep things warm when already cooked. In several instances where these apertures are inserted into the jambs of the fireplace, the ovens were for drying herbs or for the master to place his pipe and tobacco, where they might always be conveniently found.

Regarding the adaptability of this period, it is perfectly possible to make its features subserve modern requirements. One of its enthusiastic admirers of this period has recently erected in New Hampshire a residence on Colonial Seventeenth-Century prototypes which is absorbingly interesting. Not only does this home settle invitingly on a hill crest—not too high—where it is screened in part by trees through which, as well as in the open, one gets a marvelous view of the valley below, but the rooms are attractively arranged, the service side being well segregated and as pleasant in exposure as the

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main house. A further satisfaction is experienced in finding the entire framing carried out strictly in the period, the wonderful posts, summers, girts, and floor joists having been cut from the owner's surrounding acres and lovingly adzed by a woodsman with ancient-looking tools, into marvels of honest roughness and captivating beauty.

## CHAPTER VI

### SECOND PERIOD

**T**O the Second Period belongs the predominating number of important houses which so quickly filled the seaboard states of the country. In many respects they closely recall the contemporary work in England, and the echoes from such books as those of Batty Langley and Inigo Jones continued some time later. In fact, their full influence was probably felt considerably later than during the immediate years of their publication. The transference to wood of many details therein shown as stone at once made considerable difference; and the being cut off from observing actual examples tended to throw the builder more on his own resources in the working out of the inspiration obtained from the books. Such architects as Peter Harrison, coming here from England, of course had their training in the mother country, and their work more strongly had the flavor of English work; so that we find in his King's Chapel in Boston, 1754, a building which might be to-day tucked away in some forgotten corner of London. But there were good builders who made themselves by their study, both through their books and their profitable experience of building with their hands, into good architects, and they produced notable examples of individual American house-building. It is an astonishing thing to find that in less than a century from the time the Pilgrims settled in Plymouth in 1620, what would be to-day considered beautiful great houses were built in the leading cities, which cities, having since grown so rapidly, have suffered these examples to be destroyed, and

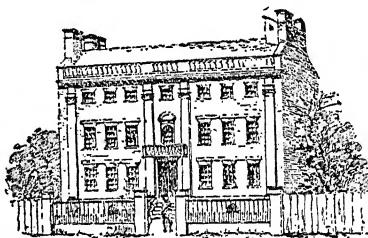
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only a few drawings give evidence of what we have lost. To find that a really splendid house like the old Foster-Hutchinson House in Boston was built as early as 1686 gives proof that some of the colonists amassed wealth quickly. It may be claimed that the house, as the drawings show it, was reconstructed in later years, but other similar examples of early date paralleled it in the same town. This one was a three-story building adorned by four massive pilasters with elaborately carved Ionic caps and with an enriched cornice and balustrade, behind which a simple roof was enclosed by great end walls of masonry, the four chimneys towering above much like



Alden Street, Boston,  
Second Period.



Foster-Hutchinson House Boston 1686  
Early Second Period

TWO EARLY CITY RESIDENCES

those shown in the Royall House (Pl. 82) and Warner House (Pl. 57) illustrations. It is said that some of the colonists, in their lavish expenditure of those funds which were so easily obtained, were regarded by the people of England then in much the same way in which people of certain sections of the West to-day are regarded by their generally less liberal cousins of the East. The remarkable number of beautiful pieces of furniture and other embellishments of the homes of this Second Period which are shown among the possessions of some of our old families and in the museums, tend to bear out this assumption. So one finds that an antique furniture dealer in England may say that he would not know where to turn to obtain such chairs

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as are shown in the photographs of the interiors of some of our fine old houses.

In the damper and colder climate of the North there were built many fewer houses of masonry than in the middle and southern sections of the colonies. This may have been because it was found that, although a more equable temperature for the interiors could be obtained by using brick or stone, at the same time they retained a certain dampness which, where the temperature reached a considerable number of degrees below the zero point, had the tendency to make these houses more uncomfortable in the North than in the South. Later, when the methods of heating were improved, there should have been no such force operating against the use of masonry; but by that time it seems to have become a settled habit for New England people to use wood in the construction of their dwelling houses.

In the South are many fine examples of masonry: one at Lambs, South Carolina, now in ruins from earthquake, shows molded bricks of the exterior cornices and door-frames, pilasters, and other details which might literally have been brought piecemeal from Salisbury Close in the mother country, and set down on this new soil. Farther north, at Carter's Grove Hall, 1739, we find molded bricks used in a doorway which could probably be exactly paralleled in many a place in England; but there also came quickly to be used such individual features—which at first from their crudity of effort might be put down as a first local attempt in that direction—as are found in the cornice and central detail of the Brice House (Pl. 15) in Annapolis in wood, and the wonderfully attractive rendering of the stone carved window-frames of John Bartram's house (Pl. 60) in Philadelphia. In this latter instance the work has often been called crude and archaic to an objectionable degree; but when one considers the way in which a panel under the window of the second story was added in 1780 by John Bartram in which he expressed his thankfulness

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that Providence had allowed him to build his domicile, one takes a new view and is filled with admiration at the thought that he did much of this work with his own hand; and something of his love of his home and his gratitude for the opportunity seems to have got into the rough stone. How much better it would be if others imitated his effort and did some individual work themselves in their houses: how much more they would love them—even if the product resulted only from the ability to paint the garbage-box, it would still add interest.

This Second Period of still picturesque qualities ranged from the picturesqueness of the more public phase, exemplified in the hostelries of the post-road coaches which early determined the main roads of travel, to the sections more removed where prevailed a domestic quietness, which, it is to be feared, in some sections approximated perpetual Sunday afternoon in its intensity. This calm, among those people who kept their minds alert, fostered frequent and lengthy sojourns of visitors and propagated that love of simple hospitality for which the colonists were famous. Some decided characteristics stamped unmistakably the product of this distinct period, which, while it has a more intimate savor of the English work, does not in the least resemble anything to be found in the old country.

The Second Period saw the gradual abandonment of those constructional details so fascinating and satisfying to behold; for the visible means of surrounding the home with weather-proof covering and supporting the sheltering roof appeal strongly to the home-lover.

We now see the gradual effacement of this charm and the substitution of a more sophisticated but undeniably attractive degree of finish. Whereas honest constructive pieces, like the corner posts, girts, and summer beams, persisted undisguised for a while in conjunction with the rich paneling of the chimney breast, they are now apologetically cased with smooth boards, the edges receiving a moderate bead, together

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with the summer beam, and perhaps the enrichment, at the ceiling juncture, of the top member of the cornice—if there was one; for this important and highly necessary finishing feature was frequently and unaccountably omitted from parts of the room other than the paneled fireplace end.

In many ways, however, the framing improved, in that there were more, and in some cases larger, pieces spaced more closely, the necessary strength being distributed through more pieces, thus decreasing the possibility of disaster should one or two of them be weakened by decay.

Such innovations in framing resulted in adding thickness to the walls by using narrower and deeper studs and placing the floor-level higher from the grade,—particularly noticed in the cottages,—with the use of deeper and narrower floor joists. Instead of the second-floor joists of attractive proportions, as in the First Period, showing as they sometimes did in the rooms below, they were neatly lathed and plastered over. Finally whatever woodwork showed was, in far too great a proportion of instances, liberally covered with paint, white being the most conventional treatment, although restorations have shown occasional uses of gray and a beautiful sage-green, while blue and red were often used in secondary and service rooms. The floors were painted in color, usually in deep red, brown, or gray, a favorite device in some localities in New England being “spatter work.” In this work, paint of the right consistency, on a medium-size brush containing a different color, of a lighter or darker tone than the main color of the floor, is brought in sharp contact with a stick held in the left hand, with the result that particles of paint leave the brush and become a naïve decoration of the floor. It requires a nice discrimination as well as practice to prevent a too solid and “bunched” disposal, as in that other less honest and engaging “decorative” pastime of “graining,” even more readily overdone, and much less easy to condone.

A feature which was immensely variable in its success was

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the stenciling of designs in various colors on a floor which was first painted a solid color; and proficiency here was as variable and the results as diversely irregular as those exhibited in that accessory of home comfort, the "hooked-rug," which in some cases became an exemplification of culture, quality, and discernment, if not of education, but in a great preponderance of cases was an index, on the part of the producer, of limited opportunity for the observation of things of refinement, or of capacity for discriminating selection.

The first settlers who came from England came because the spirit of freedom was within them, and restrictions and limitations in the mother country had become so unbearable that they broke their ties, endured hardships, and won independence of action and thought. With this in mind, and considering the urge of obtaining even a small degree of comfort under climatic rigors, is it at all surprising that we find them at an early date evolving differences in building from those in use by their brothers in the mother country? Consider for instance the subject of windows. Undoubtedly, starting with the casement sash and oiled paper, we soon find them charging newcomers to bring glass for their windows. Since at the time the Pilgrims landed at Plymouth in 1620 Inigo Jones's masterpiece, "Whitehall," was being constructed in London in an academic following of the Classic style, with *double-hung* or guillotine sashes like those in common use with us to-day, is there any reason to suppose that our forefathers failed to see the advantage of such sashes in our trying climate, and quickly developed the feature to a degree in excess of its use in England?

Beyond question, some individuals were more conservative than others and followed building traditions comparatively closely, but these were not the ones who stamped most thoroughly the mark of individualism on the country. The double-hung sash in all probability came into use at an early period, and the fact that almost no casement sashes (even in

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interior partitions which might have been saved by the enclosing of additions) are to be found to-day dating from our first period of Colonial architecture, while many contemporary examples remain in England, would seem to be proof that they were uncommon here, and so continued. Also, the fact that a number of examples removed from early buildings were considered curious enough to save, and have since found their final resting-places in museums, while so many other architectural features were destroyed, again indicates their comparative rarity.

In general, that all-important feature in the country house, the roof, was, as it should be, a more noticeable feature in the North than in the South, although there are decided exceptions such as those dignified neighbors on the James River—Shirley and Westover—which have very prominent roofs, successful at Westover (Pl. 66) and hardly so at Shirley (Pl. 64), except as to the utilitarian gain in attic chambers. That most noticeable and hospitable roof—the gambrel—was, one might say, almost altogether a product of the North; and the most beautiful of dormers, such as those on the Page House at Danvers, Massachusetts (p. 109), and The Lindens close by, graced them. These dormers are altogether more appropriate as a feature imposed on the roof to be held in check than are those more elaborate but unquestionably beautiful examples found in Germantown and Philadelphia, Pennsylvania (p. 109).

The houses of this period were usually two stories in height, dignified and ample in proportion, extremely simple as to plan—in the larger houses of the South having connecting passages to wings on either side usually for lesser offices and service, or sometimes as a separate house, as originally at Westover, and at Mount Pleasant in Fairmount Park, Philadelphia—in this latter case with curiously concave roofs. These mansions were of the simplest arrangement of fenestration, having usually five windows on the second story, the first

## THE COLONIAL HOUSE

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story having a doorway in the center; and occasionally, when having more than two windows on either side,—as at Westover and Stenton (Pl. 69),—indicating a greater number of rooms inside.

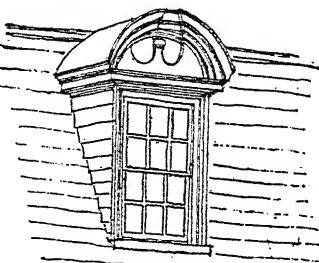
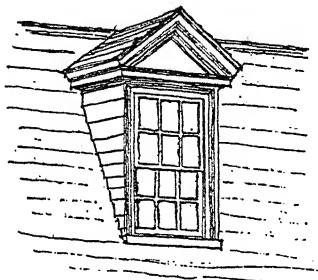
The porch began to be made much use of, in some cases one porch superimposed on another, as in Shirley (Pl. 64) and that still better rendered one of the Bull-Pringle House, 1760, in Charleston (Pl. 3)—Westover, 1737, remaining in this respect more like the English houses in the total lack of exterior porch or piazza either front or rear. In the matter of piazzas the climate's influence forced the colonists to be less hampered by precedent, and there appeared such a prominent and impressive rendering as that of Mt. Vernon and, at the end of the period, the porch of The Woodlands at Philadelphia (1770). This echoed down to Jefferson's home at Monticello and another of his productions, Farmington in Charlottesville, really post-Colonial examples, but with some few lingering Colonial details.

The plan of the Southern houses more nearly resembled the English ones in their large rambling construction, many rooms being inconvenient as to planning, the Northern examples partaking more quickly of the American adaptation, being made more compact, first as a matter of expense and on account of the heating question in winter. Many of the houses of a similar class, which were of two stories in the country, were constructed of three stories in the city, and in both wood and masonry. In the city houses the roof became a matter of little moment, but in the country the hip roof, of which a most beautiful example is that of the Counsellor Wythe House (Pl. 6), that roof which slopes from each side of the house equally to a ridge, as the houses are not usually just square, although Shirley is practically so, gives the most beautiful capping possible. In the North many houses adopted the gambrel roof, probably because to do so gave at little additional expense more available rooms in the attic. Some-

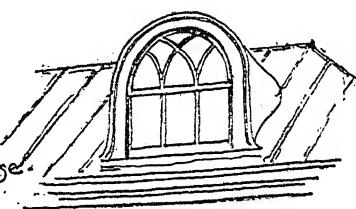
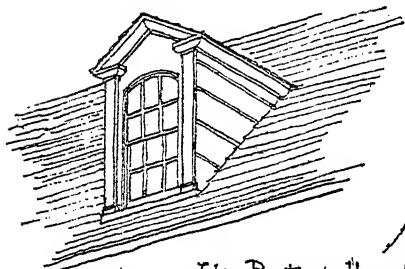
## SECOND PERIOD

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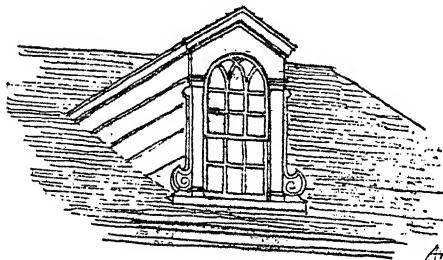
*Types of Dormers.*



*Page House - Danvers, Mass.  
second period.*



*John Bartram House  
Philadelphia - second period.*



*Homewood - Baltimore, Md.  
third period.*

*Cliveden  
Germantown, Pa.  
AE -*

### VARIOUS FORMS OF DORMERS

times large ones like the Warner House (Pl. 57), Portsmouth, although using the actual gambrel-roof form, enclosed the same behind square-topped parapet-walls between the two end

## THE COLONIAL HOUSE

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chimneys—an effective device followed frequently in late work down to 1840.

Among the houses of this kind where stone was used, although there is a considerable number of small ones scattered here and there in this material,—and it was most picturesquely used in combination with other materials in the Dutch Colonial work,—the important ones were rather few. Of those of trimmed stone with horizontal and vertical joints (plain ashlar), the John Bartram and the John Hancock houses are two of the most prominent examples. The Bartram House (Pl. 60) is more remarkable in its stone details and the fact that three large stone columns were used here, the central one standing free in the center of a recess, and the side ones engaged, running the entire height of the building of two stories, constructed of rather flat drums with rough Ionic capitals and the above-mentioned extraordinary rendering of the carved window-frames on the front of the building—an archaic rendering of a Greek form.

The Hancock House (Pl. 67) had no remarkable stone details other than the lintels of the windows, which were cut in an unusual way for that time, and the quoins. This was a most dignified mansion of the period and had an unusual feature over the door in the manner of a wide French window under a rather flat frame with broken pediment above and pilasters at the sides—a piece of work that is paralleled very nearly by a similar feature over the door of the Old State Capitol in Newport, Rhode Island, the details being so nearly alike as to lead us to the supposition that Richard Munday, its architect, was also the architect of this Hancock House. The overhanging, insecurely supported hood above the front door is a similar feature; as well as the lintels and quoins, Munday seeming to have a limited building vocabulary and to have built very much the same thing for the State House, simply enlarged, that he thought would answer for a dwelling. The Hancock House is gone—destroyed after vain attempts to

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save it for four or five years by legislative acts; it was finally demolished in 1863; there being left only remnants of the architectural details here and there, which people have saved —as is very likely to be done with material things worth while; that is, by small and individual movements, not by legislative acts.

Another house quite as important is that called Cliveden (1761), the ancient seat of the Chew family in Germantown, Pennsylvania, where the stone work is also in vertical and horizontal joints, and strange-looking pedestals surmounted by urns or vases rise above the roof at either end of the front and on top of the pediment of the too slender central motif, as well as perch on the tops of the gable-ends of the main roof at either end of the ridge. It may have been the intention to connect these by a balustrade, but the feature recalls some English work and is also found again in Virginia at disappointing Hampton. They give character, but are not a very happy conceit. Wyck (Pl. 130), that delight among American houses from whatever viewpoint, starting from 1690 and having changes made in it as late as the early nineteenth century, was of the irregular trap-rock type of masonry, the garden end of which (Pl. 131) is still left uncovered, while the rest is plastered.

The perfection of this type of stone work was reached in Wynnestay, Lower Merion, Pennsylvania (1689), in which the stones used are quite large, the joints very irregular, and not as much in the horizontal vein as some of the other examples in this region, where the stone work lends itself so easily to beautiful treatment in the long horizontal joints, but with the whole kept as *flat* as possible. Waynesboro, another house in this locality (1724) with irregular stone work even to the arches is one more notable example. This same formation of stone called “trap-rock” used so successfully in the houses of this region occurs in other places in greater or less profusion and lower Rhode Island has some similar walls, but it

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was not so generally used as a building material in the North as it should have been.

There are some notable examples of combinations of stone and brick work—one of them occurring as early as the First Period in the Pierce-Little House (Pl. 51) in Newbury, Massachusetts, noted under the First Period. But two very important examples of the Second Period in the same neighborhood are those of the Van Cortlandt House in Van Cortlandt Park, New York, and the Philipse Manor House (Pl. 9) in Yonkers—the latter, at least, a building of two periods. In this ancient manor-house (a manor-house in the real meaning of the word) we find one of the most important buildings with the original detail which can be easily consulted, it being kept open to the public as an exhibition of one of the finest examples of the Colonial house of its time. Within are enriched plaster ceilings,—an unusual feature of our early houses,—the original fireplace ends of the rooms in wood and of elaborate workmanship, original wainscots, paneled window-embrasures and cornices, while some few restorations, most of which are in good vein, eke out the few spots which were marred in transmission to our time. The wonder is, that with the horrible “Town Hall” made at one time in the second story as a contribution of our Dark Age in Architecture to the house, in which five fine rooms were ruthlessly destroyed, the remainder of the house escaped so completely. The fireplaces have facings of the old Dutch tiles, and splendid old iron fire-backs with the British coat-of-arms adorn the backs of them; and above these are the 4-inch setback panels supposed to help in keeping the down-draft from reaching the flame too suddenly and causing the smoke to come forward into the room—the three features being rarely used together. Many of the details of wainscots, doors, and window-seats are unusual and give an interesting picture of the richness of some details of life among the well-to-do of that period. The staircase in the original house is much like that of the Van Cortlandt House,

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and in this case has solid oak risers and treads. In this original building the cornice jutted out over the windows in the local manner characteristic of the period; the interior shutters at the windows are well paneled; and in one case the door entering one of the rooms is an extraordinarily fine one, being three panels high and each panel being the entire width of the door. Various other details make us fortunate indeed in having this example preserved for us, it is to be hoped, for all time.

On the exterior the solid window shutters of the first floor remind one much of the work further south around Philadelphia. Curious small quoins of varying widths flank the architraves of the windows both on the first and second stories and continue for a space below the windows of the second story in something the same way that the aprons are used in other instances, like the one in the small Boston example; and a similar use was made of them in the Van Cortlandt House, New York (1748). (This last should not be confused with the Van Cortlandt Mansion, built 1681, at Croton—another fine house.) Here the apron under the first-story windows goes to the stone apparently a foot or so above the floor-level, which stone work continues through the exposed basement as well as the foundation walls. Here, in addition to the quoins at the side, are curious heads forming a key-block in the flat brick arch above the window—these heads, of which there are nine on the face of the building, being in three designs, appearing variously like portraits of Medusa, Benjamin Franklin, and the Devil. Similar heads of terra cotta are found in the circular gable windows of the Old State House in Boston, probably of the period of the rebuilding in 1748, and are a very close rendering of Jacobean work.

The window lintels in many of the early houses of stone were flat across the top, although occasionally, as at Graeme Park, Pennsylvania (1722), they were roughly built in a segmental arch, and the brick arches of the windows of much of

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the early work are also segmental in form, as in some beautiful examples still in Salem and Newburyport, and as is shown in the illustration of the Nelson Mansion (Pl. 5) in Yorktown. Ordinarily, however, it was the arch itself which was segmental in form, and the window-frame and sash did not take the same form—the Nelson Mansion being a remarkable exception. The general form of the early windows set in masonry is an elongated one, being usually three panes wide and three panes high in each sash, those in the Counsellor Wythe House (Pl. 6) in Williamsburg being the perfection of proportion of this feature in this period. In the wooden houses in the North the proportion is also often very beautiful, a good example of this being shown in the Heard-Buckingham House (Pl. 120) in Wayland, Massachusetts, built in 1715. At Stenton (1727) the windows are wider, being four panes wide, but having the same vertical divisions, while Waynesboro, Pennsylvania, has very beautiful ones of this period—shutters being used below on this house and blinds above. Shutters are invariably, except in new examples, *white*, while the blinds, as in this instance, are a dark green.

A very happy feature of some of these houses is that of the string-course, forming bands around the house, usually in this Second Period stopped off before coming to the corners, and on the ends of the house being used simply over the occasional windows, it apparently being thought of as an embellishment to the general form of the window itself rather than as an expression of the floor line within, which seems to have been its usual function in the later work. The string-courses of this period have usually the lower brick molded “cyma-reversa” form, above which were three or four courses of straight bricks, the top being beveled with a cement wash to keep the shelf, formed by this projection, from holding the water and possibly driving back into the building. In the best houses of this period there was often at the first-floor level a course of molded brick, setting the foundation from the

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first floor to grade out from the main building a matter of about 4 inches. A feature also used at times was the quoins of brick at the corners of the building, a beautiful example of which is that of the Arnold Mansion (Mount Pleasant) in Fairmount Park, Philadelphia (Pl. 73). Sometimes in this period the use of molded bricks was carried even into the cornice, the first molding being frequently of brick, usually like that starting the string course below, while the rest of it was of wood.

The porches had nothing in the nature of molded brick or other masonry, usually being simply of wood. There was much more frequently used simply a flat door-frame on the front of the building rather than a porch, and this, where the exposure is not too severe and a vestibule is not called for within doors, is the most attractive form of entrance that can be used, as is beautifully shown at Westover (Pl. 61), Cliveden, and in the illustration of the Lowell House (Pl. 2) in Cambridge. An effective combination of brick and wood is frequently seen, especially in the North, where the ends of the houses are of masonry, the chimneys in this case being almost invariably in the end wall and probably being responsible in their mass for a large part of the wall itself, there being so little left of the end elevation as to make it an easy matter to continue the brick into the entire wall, where it became a noticeable feature.

Although in this particular period where the brick ends were used for wooden houses the brick usually ran lighter in tone and was a more finished product, some of the early ones show a great deal of character in this respect, and "bench-brick" with its darker colors was interspersed in a wall of varied color and great interest, this being helped out by the use of the "Flemish bond"—that is to say, with a header and a stretcher alternating in each row, the header in the row above coming in the center of the stretcher of the row below. This gives the most varied wall as to color unless it is eclipsed

## THE COLONIAL HOUSE

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by that curious brick work of which there are three examples in Annapolis, where the entire fronts of the houses are of the small end of the brick, the small units giving a very fine scale to the building. The Brice House (Pl. 15) is perhaps the most noticeable example of this, the house itself being considerably larger than either the Paca House or the Scott House, now used by the Sisters of Notre Dame. This last building has been in the last few years sadly changed over into what is probably thought an improved state, by covering the face with either plaster or paint so that all this interest is obliterated; and furthermore the beautifully proportioned windows have had their sashes subjected to a treatment of large panes of glass of tenement-house proportions. It is to be hoped that the beautiful interior hall, which offers one of the finest examples of staircase work in the South, has not been similarly desecrated.

Another variation used in the brick work, of which a good example is that in the small Old State House in Boston, is so similar to domestic work in its feeling as almost to offer suggestions for house-building. Here the brick work has a row of headers alternating with a row of stretchers in "English bond." What came later to be called "American bond," which was much less good in either constructive worth or appearance, usually had four courses of brick laid up in stretchers, every fifth course being a row of headers—or possibly every seventh course, degenerating to no bonding course whatever—thoroughly reprehensible. "Promiscuous bond" was a hit-or-miss method in which the ability to count apparently passed from the mason.

Occasionally exteriors of these houses were further ornamented above the dormers of the roof by a deck, this sometimes running the entire length of the roof-top, as in the Warner House (Pl. 57) in Portsmouth, these decks being usually enclosed by balustrades of the baluster type in this period. A similar one is shown on the Hancock House (Pl. 67). As they

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provided an excellent vantage-point for views, they met with much favor in the seacoast towns. Furthermore there were occasionally in the center of the deck cupolas of varying degrees of elaboration; and this, where the house was large enough, afforded a sensible embellishment. Where the maritime interests were strong, as at Portsmouth, Newburyport, and Salem, these cupolas were put to good use as spying places on the waters of the harbor. In the South the feature was not much used, that at Mt. Vernon (Pl. 14) being a noticeable and graceful exception, and that at Hampton quite ugly. In a smaller way the dormers in the North were used for this same purpose, they being sometimes, as in Plymouth and Duxbury, arranged just in front of the central chimney, where the re-tired sea-captain or anxious ship-owner could lean his back against the warm chimney in an otherwise cold attic, and with a glass in hand—and another of a different kind by his side!—while away hours of the day in safely patrolling the waters of the harbor.

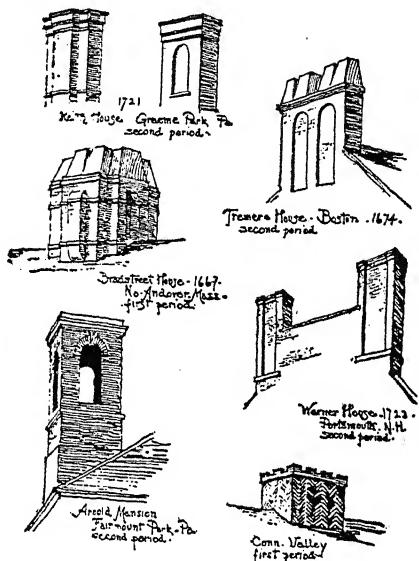
An attractive device for fence or guards in this period, shown in the George W. Haven House illustration (Pl. 72), was that of the chain of iron between columns which enclosed the sides of the porch in place of a balustrade, or descended from the columns of the porch to acorn-topped posts in the ground at the base of the steps, or from post to post along the walk.

The matter of the chimney in this Second Period is also an interesting one and there are various examples of unusual forms; but the chimneys in general were topped out in much the same manner, an unusual and not very beautiful form being that in use at the Nelson Mansion (Pl. 5) and the Counsellor Wythe House (Pl. 6), where they were drawn together in a concave outline at the top in a rather heavy manner. Beautiful ones with arches in them (p. 118), as in some in Virginia, and in Independence Hall, Philadelphia, and later at Mount Pleasant (the Arnold Mansion) nearby, and again in

## THE COLONIAL HOUSE

the Philipse Manor House (Pl. 9) where, however, they are not so happy in disposition, offer suggestions for attractive arrangements, the one at Mount Pleasant (Pl. 73) being decidedly the most beautiful.

The door-frames, from following pretty closely English precedent as in the two beautiful entrances of the Royall



VARIOUS TYPES OF CHIMNEYS

House (Pl. 85), the front entrance of the Warner House (Pl. 86), and many others, gradually broke away into more individual renderings, until in the Third Period they became quite distinct. In this Second Period, however, they seem to have come from various sources, such an extremely unusual doorway as that of the Winslow House in Plymouth (Pl. 56), having a very indefinite legend attached to it concerning its origin in a "monastery near Quebec"; and certainly the extraordinary carving shows it to be but remotely connected with other efforts. The door-frame was gradually enlarged into a

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porch in many instances, but even when it remained simply an elaborated door-frame or "trim" around the door, if it was employed in the Third Period, as was frequently the case, it became much more attenuated and graceful till such examples appeared as the interesting one at Portsmouth, at the head of the long steps shown in the illustration (Pl. 110), and the attractive circular porch of the Gardner-White-Pingree House in Salem (Pl. 74). There are many earlier porches, however, which seem to be contemporary with the buildings, such as those of the Philipse Manor House (Pl. 9), the one on the Far Rockaway House (Pl. 75), (the side porch is a later addition), those at the rear of the group of houses in Annapolis (Pl. 133), and numerous other examples; and these were used by the occupants of the house as their only out-of-door living-room.

The examples of flat door-frames of this period, are usually enriched with some of the conventional members of the classic entablature adapted more or less to wood, but are comparatively heavy. Occasionally such extraordinary examples as the two New England ones here shown of the Churchill House in Wethersfield (Pl. 76) and the Williams House in Deerfield (Pl. 59), seem to be the distinct efforts of one person or a small group of workmen. It would almost seem that they might have been the renderings of a person who had seen Jacobean work in England and, having no books or data, but simply his memory, had applied it to these exterior door-frames in this manner, the result being quite a different thing from anything we can recall in England.

In the matter of wooden houses the details of this period were strong, and such features as cornices and door-frames were often almost just like the English examples; but there came a departure when the windows projected from the face of the building, frequently with a small cornice and with the sill treated with moldings, although sometimes this was left extremely solid and plain as in stone examples. A very fine

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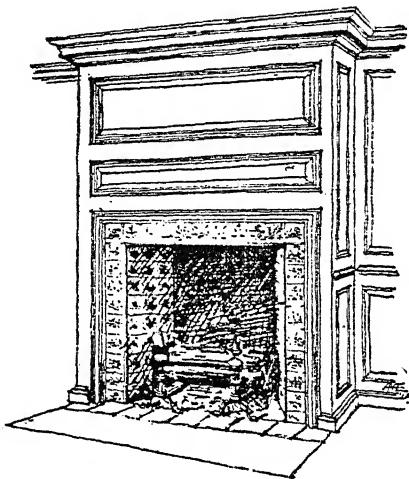
example of this type of house—the Lowell House (Pl. 2)—is of extreme simplicity, its mass very fine, the fenestration and divisions of glass dignified; and the result is strong and individual. A beautiful balustrade surrounds the roof just above the cornice, and in this case, having in place of the plain pedestals with balusters between, turned posts of similar outline to the balusters. It was found advisable here, as at the Longfellow House, to add some out-of-door sitting-place at either side, and this was added fortunately by leaving the present façade clear and having it take its place as a feature on either side of the house.

In the smaller wooden houses of this period, especially the earlier years of the period, the sashes were often very heavy, the panes of glass rather small, and the muntins very strong, those in the Bradstreet House, in North Andover, Massachusetts, being almost  $1\frac{1}{4}$  inches wide. These are decorative in and of themselves, and the sense of protection one feels behind them in inclement weather is most satisfying. In this Bradstreet House the moldings of the fireplace end of one room, which is entirely paneled in wood, are heavy and strong and adjusted to the shoulders of the encroaching corner posts of a still earlier period of the house, the shoulders bending towards the center of the room, carrying the chimney girt, all being “cased in” and making a more finished—and as was then thought more beautiful—feature than the early adze-marked ones. In this room the fireplace is recessed into the woodwork, and a cove above the fireplace and shelf comes forward to meet the general line of paneling. The large roll-molding (bolecteon) around the opening is extremely generous, and there originally was no mantel shelf, as in most houses of this period, one being added later. The same thing happened in the corner fireplace of the Warner House (Pl. 77) where an inconsequential shelf has been added in later days and serves as a catch-all for the usual frippery, thereby much destroying the dignity of one of these early fireplaces, which are vastly

## SECOND PERIOD

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more distinguished and pleasing without the ordinary shelf. These renderings are seen in all their beauty in the Royall House, where the drawing-room (Pl. 28) and the state guest chamber are very fine examples, both having the tiled facings of the fireplace, with the unusual feature of the tiles returning down the splays of the fireplace a certain distance where the flame of the fire does not reach them. These usually are set without any iron frame whatever, but in the case of the one



*Typical second period Mantel  
and method of using tiles.*

in the above-mentioned guest chamber there is a molded brass frame—the molding making all the difference between an extremely ordinary thing, such as the usual plain brass frame which is supposed to hold the tiles in modern examples, and the dignified beauty of this earlier example.

In houses of note it was almost invariable that the entire fireplace side of the room should be paneled in wood, there usually being doors that entered closets or other rooms flanking the fireplace, making it largely of wood; this condition hav-

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ing apparently led the architect frankly to make the entire end of the room of the same material, whereas the rest of it was low-wainscoted and had a comparatively small plaster side wall above, which in the case of the guest chamber of the Royal House was once covered with Spanish leather of very beautiful design and color. One of these tiled fireplaces in the original old blue or mulberry color on the gray-white of the old Dutch tiles makes an extremely pleasing feature for a rendering of the fireplace of this period; and the further enrichment which occasionally occurred, of iron firebacks to take the force of the flame, that it might not affect the brick work and "burn it out," was another feature of much strength and interest. These firebacks were at first imported from England, although after a while they were made in this country, and are interesting in subject and form, looking often more like antique grave-stones than anything else. Adam and Eve under the traditional apple tree, with the snake much in evidence; one grotesque one, with the legend, "An Ape may laugh at a Man"; coats of arms, eagles, and heraldic devices of various kinds, are some of the suggestions for this extremely interesting feature.

A cornice across the top of the over-mantel went around the entire room, and if the house was of the earlier period and had been remodeled, the summer beam, originally of hewn wood, was encased in a more sophisticated covering, and the upper molding of the cornice often ran down on either side of it, mitering into the main cornice of the room. In the finer examples, as in the Winslow House in Plymouth, the Lee Mansion in Marblehead, and many others, the fireplace was flanked by pilasters, sometimes, as in the latter house, of very beautiful design and with finely carved caps. Although this again was a feature which might be found to be very similar to many houses in England, there quickly came an individuality due to its being transplanted to this country; and in many beautiful rooms which are left in the natural white pine—

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which was originally much used as a building material without being painted, as is seen to-day in some Deerfield examples and others in Connecticut—the work is of great beauty.

There was on exhibition in the Metropolitan Museum of Fine Arts during the Hudson-Fulton Exposition, a portion of a very beautiful room from Coventry, Connecticut,<sup>1</sup> showing great individuality of treatment in this material, the wood having taken, in the course of long years, a beautiful soft red-dish-brown color, difficult to describe. The panels of the lower wainscoting on either side of the mantel in this case were of the “cross-paneling” type used on what was called the “witch doors” (see the Winslow House door-frame, Pl. 56), which device was supposed to protect the inhabitants of the houses from influence of witchcraft, here picturesquely adjusted, the upper of the triangular panels being arched at the top. Each of the panels of the upper part of this wainscoted end of a room was much narrower than the lower ones and had a circular top, three of them occupying the same space in width that two occupied on the lower tier; the result being that the whole feature was picturesque and free in treatment in the extreme. This interesting example shows what can be done with the simplest material treated with imagination, but with imagination which is reined sufficiently by precedent. Colonial work is full of such possibilities of adaptation for people who care enough about that type of thing to give the time to study it, draw it, and put it in execution.

In these wooden houses the covering quite frequently was of matched “siding” with horizontal and vertical splayed lines, usually very flat (see the Lee House, Pl. 80), which might be considered an imitation of masonry like straight “coursed ashlar” work. This many architects consider a falsity which should not be tolerated. It is, however, so straightforward and direct that, although the lines do conform even to a similar

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<sup>1</sup> Now permanently in the collection of the Metropolitan Museum of New York.

## THE COLONIAL HOUSE

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treatment of the lintel over the window, to such masonry as is shown in the John Hancock House (Pl. 67), it is not any more objectionable, if painted entirely one color and not striped off with white on the splayed sides, representing joints of masonry, than is a wooden arch, which is also a form of masonry, but adapted to wood and done so frankly and simply that criticism is largely forestalled. The Winslow House in Plymouth, it was found, was originally covered with this siding similar to that on the Lee House, but in the Plymouth house it was later covered with clapboards. This remodeling process probably happened to many of the best old examples. The Lee House (1768) is as fine an example of this treatment as can be found, although the courtyard side of the Royall House<sup>1</sup> (Pl. 83) is also well treated in this manner. This latter instance, besides having the entire upright wall of a large three-story façade treated in this way, is stopped at the corners, instead of by wooden quoins extending around on the end of the building and covering with one quoin this side, as is usual where the ends are of brick or clapboards, tall pilasters on pedestals, the feature running the entire height of the house, and capped with the main cornice of the house. Furthermore these windows are of wider dimensions than usual in this type of house (being four panes wide instead of three, and those of the upper story not being short windows as they are on the other façade [Pl. 85] shown in the illustration), and have pedimented caps on the first two stories, the molding around the top of the window of the third story being a continuation of a portion of the cornice, breaking forward over the window.

These pilasters were frequently used on houses of both the Second and Third periods, and they are quite effective but are not essentially a Colonial feature. Sometimes the corner-board of a wooden house is enlarged into a sort of pilaster,

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<sup>1</sup> The Winthrop-Asher-Royall House, rebuilt as at present by Isaac Royall, about 1732-37.

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which gives strength to the corners and is a good treatment, being fitted with a slight cap and base, which, however, should be supported by an enlargement of the foundation at this point, that the feature may sit well on the ground. The quoins are in some instances simply placed on the corner boards, which boards stop the clapboards of the two sides of the house where they occur and are usually very flat, the long one on one elevation being succeeded by a short one above, the order being reversed on the adjoining side of the house (Royall House, Pl. 83).

In covering the sides of the houses with clapboards a very simple and effective refinement was that of putting the clapboards much closer together just above the water table over the foundations than they are higher up on the building, there being sometimes a difference of several inches between the courses, which are gradually graded up to the wider widths. This might be explained on two counts—one, that the lower part of the house, not being protected by the overhanging cornice, got a good deal more wear from the weather and was therefore thus prepared for it; and another, that the numerous horizontal lines nearer the base gave the house an appearance of sitting well on the ground.

A feature of equal prominence within as without, was that of the hall staircase window—a sensible central point on which to dwell. It was sometimes a window in the center on the front of the house over the front entrance, as in the Hancock House (Pl. 67); but this staircase window usually in the Second Period was simply a round-arch one like that of the Warner House (Pl. 57) in which the window-pane divisions are of the simplest—and best. There were, however, instances where the true so-called Palladian motif was used with success in other positions, as in the drawing-room of Mt. Vernon, added by George Washington to the house already built by his brother Lawrence. This was on the first floor and, as the end of an important room, forms a dignified feature. Similar

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uses of the motif are noticed at Hamilton, Philadelphia, in this period; but variations in the treatment of this feature are comparatively rare—that of the Brice House in Annapolis being one of the most noticeable, and here, as in the case noted below, it is scarcely a Palladian motif, so much is it changed. Here the central feature is small and archaic, and grouped under an enclosing arch of not exactly graceful contour in a vast wall,—made to appear more vast by the fact that the entire frontage of the house is built in bricks with only the “headers” showing,—the small units adding greatly to the effect of scale. In Bristol, Rhode Island, is an old house with a central round-arch window in the center over the entrance door, offering another rendering of the Palladian motif, rather uncomfortable-looking in that there is insufficient wall space above it, but having the space where the side windows would be (if it were a true Palladian window) filled with a panel and pilaster, while there is a free and somewhat picturesque but well-drawn and carved scroll-work flowing from the arch, seemingly disengaged from the clapboards of the house.

A successful variation from the use of Palladian motif—a distinct departure—is in the “French windows” enclosed between pilasters with a broken pediment surmounting the feature—an unusual form, seen in the central feature on the second story over the entrance door of the Old State Capitol at Newport, Rhode Island, as has been elsewhere stated, and similar to the one once on the old Hancock Mansion in Boston (Pl. 67).

A house in Portsmouth, New Hampshire, has its Palladian motif of the Second Period enclosed in a curving cornice which can hardly be called happy. In Salem, however, in the work of McIntire there is a highly elaborate and beautiful rendering of this motif: the enclosing arch, spanning the entire motif, is filled with large fluting descending from the position of the key block at the top to the cornice above the flank-

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ing side windows, gradually enlarging to fill the increasing space and tied together by cross withes.<sup>1</sup>

The most notable interior feature in these houses is perhaps that of the staircase, a legitimate and attractive feature for varying degrees of enrichment, while capable in itself of infinite variation. It is seldom that they were run between walls and not "featured," as it was recognized that much of the effect of the house depended on the note struck here. The earlier ones were, of course, heavier, more according to English precedent, and had balusters—usually, in the finer examples, three to a tread and rather heavy. The ends of the risers for the entire width of the tread were enriched, sometimes with a short panel the size of the step, and occasionally by a panel which, as in the Hubon House in Salem, was lengthened so that its lines might support the paneled end of the step above, and sometimes, as in the example cited, a bracket at the end of these long panels added still greater enrichment. These brackets were often used, especially later, without the addition of the panel—and the feature in the Second Period was treated more ornately than in the Third. At Carter's Grove Hall, as in many fine houses of the South, each bracket is beautifully carved, always with the same design. As the period progressed, the staircase became richer in treatment, a favorite device being the placing of three balusters on each tread, each one having its main turnings the same, but being varied in the "stem" which was variously twisted, fluted, or reeded, the spiral ornamentation being much in evidence, which spiral form descended to the newel-post where the outer spiral was often much heavier than the inner one and stood free from it, as in the Longfellow House (Pl. 91), which, however, shows the outer spiral accidentally broken. There were beautiful variations of this newel-post, a slender column being sometimes used within, and having perforated

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<sup>1</sup> The Dodge-Shreve House, Pl. 98.

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uprights which also stood clear of the inner spiral, making a very beautiful example, as in the side hall of the King Hooper House in Danvers. The same form that was used for the newel post was often used for the other posts of the staircase, the treatment being sometimes a little less rich. A beautiful enrichment of the later part of the period is shown in the photograph of the stair-well on the second story in the Lee Mansion (Pl. 90), where the staircase-well, instead of running directly into the side wall, breaks forward, curves inward, then breaks toward the wall again. This attractive elaboration was also used as early as the date of the Hancock House, in which there was a fine example. In the South the staircases were sometimes of such splendid proportions that it would be quite easy for a person to ride a horse to the second story; and aenent this, picturesque legends exist, as in the case of Carter's Grove Hall, where it is said that one of Cornwallis's men in taking the house rode his horse to the second story, incidentally cutting out with his saber long slivers from the hand-rail—and surely there are the gouges to-day! Such legends do no harm, are picturesque, and do not affect the beauty of the architectural detail, which in this particular example, with its delicately spiraled posts, ramps, and eases of the hand-rail, is a most beautiful specimen. In the South these staircase-halls were apparently, from their spaciousness, the gathering point in the heat of the summer day, where with their vastness and lessened light they must have seemed comparatively cool. In the North they seldom reached such proportions, although the Ladd House in Portsmouth is second to none in beauty and has also splendid lines in the broad curve toward the newel at the base and in the unusually wide curving of the rail and balustrade at the platform.

Properly the wainscoting in the hall should ramp up the stairs in parallel lines to the hand-rail of the staircase (Longfellow House, Pl. 91; Waters House, Pl. 26), and if there

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be a generous hall window on the landing for a seat, as in the Lee Mansion, the effect is one of comfort as well as beauty. These earlier staircases had staircase-windows of the less elaborate sort, simply being round-arched (Warner House, Pl. 57) and without the flanking side windows of the Palladian motif used so much in the Third Period. In Virginia and in the South generally these hall walls were, as at Westover and Carter's Grove Hall, paneled in plaster and painted white like the woodwork. This occurs also farther north, but in many examples, as in the Entrance Hall in the Boardman House (Pl. 108) and the Lee Mansion (Pl. 90), landscape papers, as in the former, and framed pictorial panels as in the latter—all in paper—were used. Sometimes there was a combination of the two, as in The Lindens (King Hooper House), Danvers, where the coloring in the paper is strong and rich, and in contrast with the beautiful paneling of the wainscot is very charming; but, when so much elaboration is used in these details, the floor should remain extremely simple and without the violent design of carpet shown in the photographs of this beautiful hall, which until recently had its effectiveness marred in this manner. Sometimes between the front and rear staircase, as in the Longfellow House, there is a dividing wall with an arched doorway from the landing of one staircase to the landing of the other. This is the beginning of the double staircase occasionally encountered in the large mansions later. In the case of the Winslow House at Plymouth before it was made a double staircase of this kind, there was a screen of balusters between the front and rear hall—quite an effective treatment. Even small houses like the Page House in Danvers had very handsome paneled wainscots with the simplest possible cap, but molded; and all rooms of any consequence whatever had cornices of wood, simple but strong in treatment, but giving that finish at the top which is quite as important in appearance as the baseboard, although of course not an indispensable necessity as is the latter.

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A device sometimes used, and very effective and extremely sensible, is that of treating the plain lower member of the baseboard in some hard wood to be stained dark, which, as the wear and tear of caring for floors affects this point considerably, is often worthy of adoption, giving also a strong line around the room at a point needed to define proportions. The floors, however, being usually of wide widths of boards and painted, were not as dark as this lower member of the baseboard. The floor colors were sometimes dark red, the favorite squash color, dark green, or even gray, according to the rooms treated.

So much of the rooms, even in chambers, being taken up in the earlier examples by the wainscot, left much less wall-paper to be used, and this was frequently in rather bright colors as well as florid designs, more like chintz; and, in the Royall House as has been stated, the state guest chamber was even covered with Spanish leather of rich and rather dark color. Early wall-papers, however, are frequently, although highly individual and attractive in design, unnecessarily strong for the walls of many rooms in which they are found. The rooms in general were not treated as æsthetically as to color and design as at present, and sometimes they were infinitely better, and sometimes, it must be admitted, worse. One recalls a country house with white interior walls in which the wood-work, in this case not of great abundance, was treated with a strong "wagon-blue" of the kind used in painting farm wagons, the effect being, in conjunction with the gray floor and white walls and ceiling, most attractive in this example. But it could hardly be recommended as a treatment for many rooms or in most localities, an abundance of surrounding green and most careful treatment of everything put in the room in this particular case having made it a success; but it is a fact that the whole thing was easily upset by careless arrangements due to the introduction of a foreign hand. Usually the woodwork was painted white, and too seldom did the owners

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of these houses have the sense to leave the pine to turn its beautiful natural color. Where these interiors were not painted white,—usually an attractive as well as “safe” procedure,—they were sometimes painted gray, but more frequently perhaps than any other color a beautiful sage green; and this has been found in the under coats and early treatments of rooms like the parlors of the Royall House and Winslow House.

A picturesque and useful feature in houses of the Second Period, apparently pretty general in those of much note, was the dining-room cupboard, which was useful as well as ornamental. It was usually built with curving back and domed top, the dome being filled as shown in the illustration of the Coddington-Quincy House (Pl. 95) in Quincy, Massachusetts, with a shell-top attractively carved, this particular example being one of the finest, and apparently carved in solid wood, but painted white, with delicate pilasters flanking the feature, which unfortunately, in the present treatment of covering with a door to complete the paneled fireplace-end of the room, are obscured. The further arrangement of a glazed sash over it, which shows but slightly in the illustration, in order to protect the contents in a house which is used for exhibition purposes, still further detracts. The one in the Churchill House, although not so early probably as the former example, which apparently belonged to the original Coddington House which antedated considerably the Quincy addition, is most attractive in the way in which it is tied into the finish of the room, the cornice used elsewhere running across the front, and the cupboard breaking forward into the room with much advantage to the general effect.

In Gunston Hall, Virginia, there is an elaborately carved example with broken pediment and enriched key-block floating in the wall space in a very insecure fashion, as shown in old photographs (Pl. 71), but this particular cupboard could be greatly improved by having a white wall behind it, when the

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enrichment would seem much more attractive. The shelves of these cupboards were almost always of curving shape, backward and forward in an attractive form, which however reduced the available shelf-room for china. It is nevertheless an attractive feature, and one that it is worth while to note in determining what portion of the house shall receive special and noticeable enrichment.

## CHAPTER VII

### THIRD PERIOD

THE Third Period is the one which gives the Colonial type of architecture its greatest distinction. Although the South continued to hold to its early defined lines more strictly, in the North the departure from old lines and the attainment of new levels was far more noticeable and individual. Even those opposed to the style—and there are undoubtedly still some thus opposed, although the ranks are thinning—and even those who are persistent in their love for certain other types of architecture, are bound to accede to the no longer disputable fact that the Colonial house as finally built in this third period is a distinct product. It may pain students of certain architectural schools, that it should appear finally that architects and builders have refined their details to such an extent that often that which is put on the exterior of the building might be expected to be found within. Thus, delicate columns like those supporting the charming entablature above, in the old Custom House in Portsmouth, and delicate reeded and coupled columns which might almost be seen on a mantel face are also to be found on an exterior door-frame in the same town; yet by the gracefulness and ease with which they lend themselves to free interpretations they have set a standard which if followed can hardly fail, if coupled with reserve, to create pleasing effects, such examples offering as they do unhackneyed material for present-day adjustment.

The houses of this last and most distinct period, while quite numerous, especially in the many modest examples as to size, are altogether too few in the number left, to serve

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as data of a type which too soon passed into the heavy classic period and for which men of such cultivation as Thomas Jefferson and Dr. Thornton were initially largely responsible. The effectiveness of such examples as the group of buildings forming the president's and professors' houses of the University of Virginia, schemed by these enthusiasts, proved too overpowering for those most interested to realize that in supplanting the earlier houses with renderings of this "temple" form, they were instrumental in killing a movement in distinctive house-building when it had reached the perfection shown in many fine city residences erected from 1800 to 1815 (and as late as 1825 in Salem), and such strongly individual yet delicately detailed houses as the Middleton House (Pl. 11) near Bristol, Rhode Island, the Elizabeth Stuart Phelps House in Andover, Massachusetts, and best of all, both interiorly and exteriorly, Homewood, in Baltimore (Pl. 10).

In places those columns which run the usual height of a two-story house, and which, for convenience, it is well to call "two-story columns," occur just frequently enough to make it impossible to say that they are not a Colonial feature. But their attenuated form and free detailing save the situation, and in such attractive examples as the one at Soldier's Joy, Virginia (Pl. 97), hardly suggest one of the post-Colonial or classic examples which followed. The columns of the Classic Style, however, begin to be heavy even earlier than 1818, of which date a still beautiful house of distinctly post-Colonial feeling is found in the Bullock House, Savannah, with its circular porch of large columns and composite caps, and its effective drawing-rooms divided by columns of decidedly classic proportions. Similar classic orders were used with unquestionably great effect in the University of Virginia scheme, where one "professor's house" after another drops by easy grades the entire length of the Campus, arcades and all being of decidedly classic proportions, yet having occasionally Colonial details like the balustrades of the second-

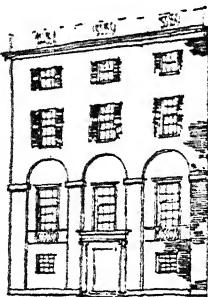
## THE THIRD PERIOD

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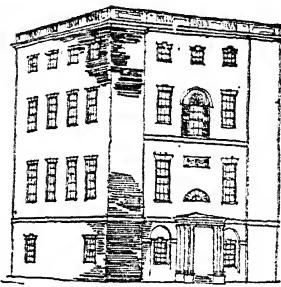
story galleries. But in the main the group shows a decided passing from the Colonial to Classic at the early period of 1817. Fortunately, however, before this arrives, in this Third Period are many examples in the South, especially in Charleston, Beaufort, and other early towns of that region, where the two-story piazza appears the entire length of the house, there being sometimes even three, one above another, and each piazza having its own "order," as it should, the columns becoming more attenuated as the feature increases in height above the ground. In the North one finds similar porches, two stories in height, with delicate super-imposed columns much like the Southern ones, in places like Falmouth on Cape Cod. The end of the period, however, sees the large columns coming into use in New England, even as in the University of Virginia, in combination with Colonial details—this where the main part of the house is decidedly Colonial, however, as in the Safford House in Salem, large columns being used here to support a roof which makes a square house of what would otherwise be more irregular in form; and as it has the effect of allowing a large roof in place of what would be a rather pinched one, the result is happy. As a rule however the two-story column indicates a post-Colonial house, such well-known examples as Mt. Vernon (Pl. 14), Hamilton in Philadelphia, the Jumel Mansion in New York, and even the Middleton House (Pl. 11) in Bristol, Rhode Island, to the contrary notwithstanding.

In the most fortunate examples of the Colonial house of this Third Period in the city residences, particularly where masonry was now almost altogether used, the tendency toward greater delicacy of detail, happily adjusted to the general fenestration, as well as the most fortunate relation of heights of windows on the different stories, made for a distinctive and beautiful result. Where such features as porches or colonnades in front occurred, the columns were attenuated, liberties were taken with proportions of entablatures, of rela-

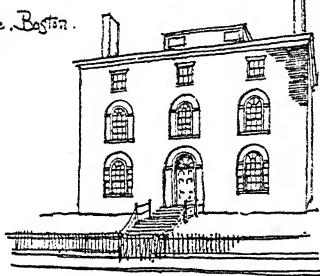
# THE COLONIAL HOUSE



Various schemes  
of City Houses -



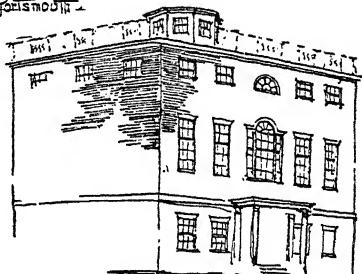
Brammett House Boston.  
Third Period



Perkins House Third Period.  
Joy and Mt Vernon Sts. Boston.



Paddock House Portsmouth.  
Third Period



House of Edward Everett Boston.  
Third Period.

Arch and Summer Sts. Boston.  
Third Period.

## THIRD PERIOD CITY RESIDENCE TYPES

tion of cornice to frieze and architrave, and many another well-thought-out refinement which put the style on a footing of its own. Such attractive porches as that of the Ticknor House in Boston (Pl. 102), with curving steps descending on either

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side and basement entrance in the foundations of the porch, were repeated with varying success, as in the perhaps still more remarkable instance of the Gordon House in Savannah, Georgia, which house had a series of Palladian windows enclosed in arches spanning the whole feature, on the principal two stories, which was similarly seen in the Paddock House in Portsmouth (p. 136), much less elaborately done. The happiest adjustment of fenestration in the city houses seems to have been that of which, as a good example, the Ticknor House may be cited, wherein the first floor is treated like the basement, but entirely above ground and with rather secondary rooms, although the dining-room usually came on this floor as well as the reception rooms—the second floor being devoted to the living-room and drawing-room and having much the greatest height of any of the stories, the windows being proportionally higher, and the floor immediately above having windows decidedly less impressive as to height, and continuing to be graded in this happy vein; the top story usually having windows practically square, with only room over the window for a sufficient lintel and small amount of brickwork before coming to a cornice more or less elaborate. The drawing-room windows in these houses are extremely long, having an extra sash extending to the floor, sometimes three panes of glass in height instead of two.

As noted above, the top story in three-story and four-story houses was usually sacrificed somewhat in respect to window height. Although picturesque within, they are occasionally, it must be admitted, rather uncomfortable, the lower of the two sashes having but one pane of glass and the upper two, with the result that the window could be opened only the equivalent of one pane of glass in height. This feature might easily be improved by having the larger sash at the bottom of the window and having it lift into a “pocket” within the wall over the window, by which it could then open the usual height of windows and still the attractive proportioning for

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the exterior of the building, as well as the quaint appearance within, be retained. This however seems a rendering which apparently did not occur to the builders of that day.

The brick work where this material was used in the best period of the work was laid up in Flemish bond almost invariably, and there was a slight offset only in the foundations, and not the 4-inch molded one which was characteristic of the best examples of the Second Period. The foundations furthermore often were of granite rather than brick, this making, by the change of material, a line at the top of the foundations which may or may not have been an improvement of the hour, but is decidedly less characterful than the earlier method.

Unfortunately after a while there was a lapse from the interesting Flemish-bond and English-bond work usual in the earlier periods; and the American bond, where only the fifth or seventh courses were headers, or what is called "promiscuous bond" of various local differences, came to be used indiscriminately. The brick was selected with greater care and uniformity of color perhaps than was wise, although the color of some of the old buildings, which have fortunately been left untouched by paint or oils, have become very beautiful by natural exposure to the elements. Molded bricks were rarely if ever used in this period, and in combination with this common brick the wooden cornices and porches and other details, there was used, in the finest examples, white marble for such indispensable points as the sills and lintels of the windows, key blocks of the arches, and the string-courses which define the position of the floor of each story. In these later buildings this feature became continuous around the corners of the building as was done in the best examples of the Second Period, and they were also flatter and without the supporting molded brick. All these members were beautifully tooled, this being an important enrichment and sensibly done,

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in that the upright edges were done horizontally, the other toolings continuing through the lintels and string-courses, elsewhere radiating from an imaginary center and with occasional interruptions of stronger lines to impress the fact that the construction was that of masonry. That beautiful example, the Gardner-White-Pingree House in Salem (Pl. 74), is the perfection of the use of the string-course feature, which usually in this period—unlike the Second—occurs only between the first and second stories and seldom above; but here the wisdom of this arrangement is shown by the added attractiveness of carrying the strong horizontal lines through another story. The window lintels, besides this delicate tooling, although cut in one piece, had sometimes a key rising from the center, it simply being an enlargement jutting forward slightly; but yet again, in fact, it is usually found in the same plane as the lintel but of greater height. This is constructional and beautiful, whereas the later device of squaring the center of the lintel and the ends, and having them rest squarely on the side walls on either side of the window, is not as attractive and did not appear as satisfying as did the more constructive forms. This former type held for a while and is the most beautiful kind of lintel which can be used for this work. Gradually, as in the case of the Dodge-Shreve House and the Pickman House in Salem, and the Smith House (Pl. 100) in New Haven, and other of the more pretentious examples of the later Colonial style—indicating, however, its decline—the lintels became square at the ends, enlarged somewhat above the general top line of the lintel and in the center were even more pronouncedly paneled, these large places being filled at times with carvings of a rosette form and, too often, with fragments of Greek fret. This more modern exterior feature, deleterious to the style, was, at least in the case of one house recently destroyed in Salem to make room for an armory (the Peabody House), echoed in the senseless interior elaborations of broken-pedimented door-frames, arches and mantels, photo-

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graphs of which however have apparently found favor and been copied as good examples of the period.

In the Ticknor House (Pl. 102) the exterior arches of the first floor were made white over cement applied to the bricks, and this arch is a feature which was used by Bulfinch, the architect, in some of his buildings, but by him was seldom made white, while the string course also was a favorite device of his for exterior enrichment.

The town houses had, in some cases, beautifully enriched window caps of carved wood, with brackets at the sides supporting a cornice, the frieze having a central enriched panel. This feature was usually, in the Third Period, when the drawing-room was in this position, over a somewhat suppressed first story more like the "English basement" entrances. An example shown here in the Ticknor House in Boston has a carved eagle in the center panel and a not-convincingly-well-done bracket of the inverted acanthus-leaf type at either extremity of the cap, but with a beautiful thin cornice which, when repeated in a series of five windows here, as in the still preserved Austin House not far away, forms a very beautiful feature.

Exteriorly the cornices of the buildings became lighter in form and in the disposition of members, although remaining of about the same projection and depth, at times reaching a degree of enrichment which might be considered decidedly meretricious if the members were less well studied and proportioned one to the other, and the forms themselves less attractive. But such examples as that on the Russell House in Plymouth, and a former old mansion in Boston—later turned into a hotel—show the delightful inventions of some of the Colonial architects to have been individual and beautiful. In the case of the Russell House the main cornice of a three-story brick house of fair height was repeated in the cupola, scaled down to the proper relation, as shown in the cuts of Cupolas (p. 53). Some of the forms used in compos-

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ing the cornice were the delicate corbel, more like a Gothic feature, which, when used, usually formed the beginning of the cornice; above this were used the bead-and-reel or ball ornament, and in the instance of the one in Plymouth a beautiful hour-glass form inserted between dentils of ordinary size in proportion to the other members of the cornice. Another member sometimes used was a very flat modified form of the egg-and-dart molding, which, however, was treated in delicate groovings trending toward the center of the building from either end—this being in some cases so enlarged as to form the principal member of the cornice and being perforated with holes in the occasional groovings. Frequently the “cyma” or top member of the cornice, instead of being of the usual curving form, was made concave (“cavetto”), with the result of considerably greater delicacy, and in no instance was any cornice ever allowed to have that gross form which the modern “stock” gutter gives, although frequently one sees fine old cornices treated with this modern addition. No greater contrast could be cited than the difference between the old rendering of a feature and the new, than is here shown.

The forms of the cupolas which occasionally capped these houses in the center of their roofs—which in the earlier period were usually higher and of concave roof outline—became in the Third Period considerably lower and also became suppressed in relation to the roof itself, frequently being almost concealed if the roof had a balustrade, and only near views were obtainable. The one in Plymouth (p. 53) is a beautiful example of this type, where square-headed windows alternate on the different faces of the cupola with round arches permanently filled with blinds, and painted green, the whole cupola being topped with a smaller cornice with the same members as the main cornice, carefully proportioned to the feature.

The happiest disposition of piazzas was obtained by placing them at the sides of the houses, leaving the front un-

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shaded, cheerful and hospitable-looking. The columns here reached very delicate proportioning, while in many examples, the heights of the rooms on the first floor having increased in height, the piazzas were proportioned to these rooms. In many houses, as the Middleton House in Bristol, Rhode Island, the rooms became quite high, and when they exceeded the height where the proportions were rather common, immediately took that more elegant proportioning which is very beautiful when used in combination with delicate details. Such houses as this and the Elizabeth Stuart Phelps House in Andover, Massachusetts, and the Russell House in Charleston, South Carolina, have very beautiful interiors as a result—the New England examples remaining, however, more distinctive. The ceilings fortunately were kept very simple, very seldom being enriched. In many houses where ornament was used quite extensively, as in the Barton Myers House, Norfolk, Virginia, this elaboration led almost to the Adam style, but fortunately stopped just short. No Colonial example seems to show the Adam influence to the extent of fussing up the panels of the side walls or making a glorified circus tent of the ceiling, although here and there similar ornaments in the form of festoons and delicate rosettes are used, as in this Myers House, with discretion.

The most beautiful example of Colonial architecture which approaches in its delicacy the Adam form is Homewood (Pl. 10), built 1798–1800, and here the members of the entablatures of the exterior and interior, the beautiful mantels and wainscot caps, the large arched doorways of the main halls front and rear with their arches filled with beautiful leaded glass, and enriched divisions between, all recall in their delicacy the Adam period; but here the similarity stops and the great distinction of this charming example is saved. Whether some English architect designed this building, adapting himself to strict orders for reduced scale, certain eliminations, and simplicity, and it was duly delivered and set up in this coun-

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try, or whether some local man<sup>1</sup> with books of reference and with the necessary additional discrimination and imagination within him, here created something in the vein of work then being produced but which however is quite distinct, it seems impossible to discover; but for the result we cannot be too grateful.

Some very effective homes of a three-story type are found out in the open country through New England—always somewhat of a surprise somehow to come upon, since land was apparently so plentiful all about. One almost just like the Pierce-Nichols House in Salem (Pl. 104), a compact town, is found not thirty miles away on a green hillside, and looks very impressive in its verdant setting; and the Lowell House (Pl. 2), one of the best of this type, formerly stood amid much more rural surroundings than is the case to-day. These houses are almost all of the hip-roof variety, examples of anything else of importance in roofs being quite rare in this type.

Balustrades frequently surmounted these houses, and in Boston there was a law that they should all have such additions, which were supposed to be of considerable assistance in case of fire; but they were gradually taken off, probably on account of their holding snow, thereby producing leaks; and now there are unfortunately few left—that in the photograph of the Ticknor House (Pl. 102) of the Third Period showing the same in gradual process of removal. Here the central panel is raised somewhat above the main line of the general balustrade, and this feature is similarly treated in the Russell House in Plymouth.

The use of patriotic emblems was noticeable in this period, both in exterior details and in the elaborated panels of the mantel-piece, where the drum, fife, the colors and the eagle, with arrows and shafts, all testified to the delight experienced

<sup>1</sup>Recent findings of similar details in Baltimore would indicate that the architect of Homewood was a local genius.

## THE COLONIAL HOUSE

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in finding new material worthy of embodiment in the choicest places, as is shown in the side panels of the mantel in the Goddard House, opposite. It is a pity that this could not have continued, but this spirit seems not now to meet with favor in modern renderings.

In the principal seaport towns the style grew from an impressive house into a very beautiful one, each locality having varying characteristics; and such beautiful examples resulted as the Chase House in Annapolis and Chalkley Hall in Frankford, Pennsylvania (1776), Carrington House in Providence (late eighteenth century), and many still standing in Salem and Newburyport, and in Portsmouth, New Hampshire. Numerous urban homes were, through the vast changes in our important seacoast cities, destroyed, a few characteristic examples still remaining, in addition to those cited above, being the Lord Fairfax House (Pl. 23), Alexandria, Virginia (1780-1790), the Morris House (Pl. 68), Philadelphia (1786), the Cutler-Bartlett House (1782) and the Bartlett-Atkinson House (1797), both in Newburyport, and that extraordinary precursor of the type antedating the earliest of these others by almost half a century,—Rosewell,—at Whitemarsh, Virginia, which stands in lonely magnificence near the York River—a monument to the folly of the head of the family, who insisted on building in the wilderness a palace, and thereby temporarily brought comparative poverty to the immediate heirs.

Most of the important rooms had low wainscots of a height carefully proportioned to the rooms; but in place of the richly paneled effect of the earlier period this feature became extremely simple, the main part of it being of one width of board which at that time was obtainable in white pine almost, if not quite 2 feet wide. This with the baseboard of varying height and with the wainscot cap which became rather more prominent, and was enriched sometimes with groups of delicate incisions or continuous reeding in its main flat surface between

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moldings above and below,—or even again with alternating circle and lozenge shapes delicately incised,—made the whole feature one of grace and charm which tied in well with the enrichment around the fireplace and other points of special attention. The possible interruption in this simplicity, of important doorways like the large double ones which sometimes connected important rooms, were inclined to have either elliptical arches at the top or a somewhat more elaborated door-frame than those of the ordinary height elsewhere in the room (Pl. 32). These door-frames of ordinary height with square-topped doors were frequently flanked on either side architrave by pilasters from which arose a frieze and cornice.

The mantel—generally of the lower kind, without the overmantel—became flatter in its detail as a rule; fewer members were enriched, but the whole was done with a greater feeling for the adjustment of the parts than was noted in the earlier products. They finally became so simple as to have only one, or possibly two members of their cornices enriched, and this usually with a ball or roll molding which was grooved and perforated, and sometimes with a peculiar and somewhat fanciful dentil. The panels over the columns at the sides, as well as a central one sometimes interrupting the frieze, were left plain, sunk very slightly by the use of small moldings, and with the centers possibly filled with reeded or fluted wood—this latter device being carried to a considerable length as an enrichment in diversified form, as found in Upsala, Germantown, Pennsylvania; but it is extremely doubtful if, beyond being rather interesting, they are as satisfactory as the more simple ones. But the lower mantel was by no means general, for there are many delicate “overmantels” in this period, reaching to the cornice and thereby tying in well with the rest of the room. These are delicately treated, in some cases having a panel with a “frame” of the same sort of flat work, but sometimes being left plain with small columns on the corner, as in the example shown in the Haven House in Portsmouth

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(Pl. 107), which, being curved around the corners, is quite unusual in effect. These mantels frequently had small coupled columns at the sides, occasionally "reeded" as in the Goddard House example in Brookline (Pl. 105), or simulating three extremely small columns bound together by wythes as in the example of the Salem mantel (Pl. 107). This latter example has a treatment of ornament in the frieze rather more like the earlier mantels, but the former has the best Colonial feeling, and the use of patriotic emblems—in this case the eagle and shield of our United States—was a method which for a few years was frequently resorted to, by which to add interest to the ornament, and was a patriotic movement highly to be commended. In Portsmouth there is a very beautiful example where this use of emblems is carried still further by embodying in the central panel the fife, drum, and cymbals. Although usually the mantel was capped at a convenient height by a shelf,—which however was not inclined to be wide as in the modern ones, but rather pleasingly proportioned to the other parts of the mantel,—there was occasionally a persistence in that common feature of the Second Period, of an overmantel running to the ceiling, with the cornice becoming a continuation of the cornice of the room, as is shown in a rather limited example of the Haven House illustration (Pl. 107), in this case the central overmantel panel being, however, of plaster and apparently papered like the walls of the rest of the room. The grouping of three small columns into one, "cusped," with the wythe spoken of above in the Salem mantel (Pl. 106), occurs sparingly in the later years of the style but extends over into the lamentable Cottage-Gothic style, in which it was used probably as late as 1850 for porch supports. A quite beautiful and unique example of it in Colonial work, however, is that in the Russell House in Plymouth, where the Gothic feeling of the cusped columns bound by the wythes is carried into the caps, and again, most curiously, into a decidedly Gothic rendering of the arch between the front and

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rear halls strongly recalling Venetian specimens, wherein all the moldings, however, are Colonial, although the form was decidedly foreign to the style. This instance, according to a legend, was brought about by the fact that some Italian workmen were employed on the house during its erection; and if so it would go to prove that that method of Christopher Wren and other architects of his time, by which they schemed the larger parts of an edifice and left these elaborations of orders and details to skilled workmen who were quite capable of carrying out their end of the work, persisted down to the beginning of the nineteenth century.

The door-caps entering adjoining rooms and the hall were also enriched, sometimes with rather meretricious festoons, vases, and rosettes in "composition" painted white. There were masters in the use of these details and there were men who simply blundered, but the best examples offer material for consideration and for adjustment; and if one conquers the vocabulary of the style, worthy combinations can be made in any one of the three periods of the Colonial work.

The staircases underwent a change from those with enriched carved and twisted balusters and boxed treads with rather strong brackets underneath, to very simple ones which had only a sawn bracket of very flat texture, sometimes enriched by slight carving or reeding in the woodwork, but generally growing more and more simple until they formed the only enrichment on the staircase, the balusters having become plain round ones or more rarely square; and finally, with the arrival of the spiral staircase, of ample dimensions and graceful form, the brackets disappeared entirely and the form alone gave satisfaction to the beholder (Waters House, Pl. 26). The hand-rail of mahogany, much less molded than in the former examples, increased by its contrast in color the general whiteness elsewhere prevailing, and enhanced the gracefulness of effect as it curved downward concentrically with the run of the stairs, finally sweeping at the bottom, at a

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slightly higher level, around its delicate newel-post. By this time this newel had become a most simple Doric column without flutings or reedings, and was more frequently still of a suppressed round form which could hardly be called a column, so lacking was it in detail, often being of mahogany like the hand-rail. Of this period the Waters House in Salem offers a very good example. Enriched balusters of a very pronounced type should never be used with one of these circular staircases if one wishes to get the effect of grace which is their chief and characteristic charm.

The main cornices of the rooms became quite flat and of greater extension on the ceiling, frequently with delicate brackets varying from those resembling the more classic precedent, to square and very flat ones in the soffit of the cornice, in the center of which bracket would be a slightly sunk panel or incision, simply filled with a rosette of delicate flat modeling, all, of course, painted white. Other moldings received attention in the way of enrichment in the forms of the well-known bead-and-reel, small balls, the egg-and-dart molding treated with a flattened reed-like form or with perpendicular work of very small reedings, which simple departures being capable of infinite variation, produced a most attractive enrichment of those legitimate features which, when sparingly used, produced very satisfactory results. It is a question whether the designers were forced on account of expense to this restricted use of ornament, or whether they had the good sense to discover that a temperate use of ornament was infinitely better than indiscriminate and lavish production. To some it was probably an inborn intuitive quality; to others, however, even as to some to-day, it was more a cold-blooded production in which genuine feeling was lacking, as perhaps is instanced in the work of Asher Benjamin, who, from doing rather too elaborate work like the house in Windsor, Vermont, shown in the illustration (Pl. 109), passed easily to a new love in the production of the Post-Colonial house with

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heavy classic orders which came to be characteristic of his later period.

This Third Period is the one in which the more elegant examples of the much discussed Palladian motif occurred, some being unquestionably beautiful in their proportions and in their placement in the walls of the house. Of such are the hall window of the garden elevation of the Chase House, Annapolis, Maryland; the one in the center of the Old Rectory in Baltimore (Pl. 81); the charming one on the Boardman House in Portsmouth (about 1800); and various other worthy examples, the beauty of which apparently made less gifted designers attack the problem with itching fingers, but without the requisite knowledge as a background by which to assist toward worthy results. In Salem this feature reached under Samuel McIntire a distinct expression and elaboration, as shown in the Dodge-Shreve House (Pl. 98), and in one on the Custom House, and various other examples through the town. The beauty of such a house as this Dodge-Shreve domicile and other neighboring mansions is most satisfactory, and comes as near to being a thoroughly American product as has thus far been promulgated. The repetition of buildings of similar height and detail in the length of this too-short street<sup>1</sup> is highly impressive, and when furthered by the intelligent use of beautiful fences with charmingly designed urns and vases capping the pilastered posts, or in other instances of iron railings of delicate workmanship partially enclosing various porches of circular or rectangular form—when these are seconded by the arching elms planted on the edge of the sidewalk, with the green of hidden gardens suggesting themselves between the houses, an ensemble is produced hard to equal and thoroughly American in flavor. How, with such examples before them, the style died so suddenly it is difficult to imagine; but it is a pleasure to note that the impressive beauty

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<sup>1</sup> Chestnut Street, Salem.

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of such combinations in Salem caused the style to linger there longer than elsewhere, as we find specimens being produced at least fifteen years later than in most places.

A few of the differences most noticeable in the treatment of similar features in the Third style from that in the Second, are the porches and piazzas which become a usual rather than occasional fixture to the house, and which are most successful, as has been noted, where occurring on the ends of the house, tending to elongate the horizontal lines of the composition. The idea of making the piazza an out-of-doors living-room did not then so obsess the owners as to lead them to force the feature into too great prominence, as is the case in many recent examples; nor had that much upsetting feature, the "sleeping-porch," arrived to tax the ingenuity of designers. But there was everywhere noticeable a general refinement of detail and elimination of much which was heavy and not altogether happy in the Second Period examples, although these undeniably often had great charm. Ceilings, which were rarely treated, anyway, were now restricted to an extremely simple thin and flat center-piece for the slight accentuation of the spot from which was hung a chandelier containing candles, later to be superseded by gas, and yet again by electricity, with gradually increasing difficulty of treatment and less happy results. Occasionally the corners of the ceilings received similar very flat treatment, with a reminiscence of the Adam ornament in such places, suggesting the expanded fan. The rooms more generally received adequate cornices, the baseboard was kept confined in its measurements, and there was everywhere evident a suppression of noticeable features, together with refinement of detail and a use of less violent wall coverings, it being found apparently that the increasing ability to obtain pictures called for more satisfactory background in the way of less noticeable papers.

The interior of one of the best of these houses is most impressive in the effect of spontaneity which it affords; and

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when this effect is seconded by the use of attractive furniture in keeping with the construction, one feels no need of apology when such a house is compared or brought in competition with those of any other country; although our work tends to be much less grandiose in scale and conception than that of many others.

## CHAPTER VIII

### THE DOWNFALL

THE same period which exhibited a quickened mental activity on literary lines, and great expansion of old institutions and the founding of new,—the special hospitals and semi-public institutions, like homes for various conditions of indigent or otherwise unfortunate people,—and manifold movements of altruistic aims, saw, conversely, the general lowering and degeneration of taste as applied to the art of building, whether it were of homes or public buildings. After various and serious lapses the downfall finally became complete; and all over the land, the general good taste that had formerly been everywhere exhibited succumbed to the insidious undermining of illiterate effort in architectural matters. The carpenters, once schooled by tradition and by the constant use of a few good books, not too slavishly followed, suddenly felt the impetus to create new things, and forthwith there blossomed out such a riot of jig-saw invention as only a disordered imagination resulting from a too-long-continued diet of hard cider and mince pie could explain. And the architect! Where was he? The masses, pleased with the jig-saw invention of the board-butcher, had ceased to call for his services, and he became a sporadic visitor from abroad or a rare native product performing weak imitations and adaptations and abetting the public in its call for first the obvious, then the ordinary, and finally the vicious.

Movements frequently fly off at a tangent before their natural course is run, and it is altogether possible that the

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new path is not as attractive as would have been the continuation of the old.

It is now claimed by good authorities, basing their claim on the folk songs and early music of England, that at the time of her tangential departure from a promising course she was quite as advanced in musical forms as some other nations which have since so thoroughly eclipsed her. What a vast change would have been here if an unfortunate fashion of a certain period had been avoided and she had continued on her well-formed lines of development. What England lost in music we certainly lost in architecture from a similar departure; for when our work had reached its most individual stage, we suddenly were confronted by the enticing effectiveness of that impulse toward classical forms and proportions which set in about 1815 in our Southern States, fathered by men of such cultivation, fostered by advantage of travel, as Thomas Jefferson and Dr. Thornton, and the trend toward delicacy and invention in detail was upset by the movements then begun. Its baneful influence rapidly spread even to the uttermost north, where in such favored spots as Salem, however, the Colonial style held out until almost 1830. By this reversal the land was covered with unhappy-looking homes of the "Roman temple" type, with deeply shadowed second-story windows, enormous (almost always wooden) columns, heavy cornices, and interior finish in which the chief desire seems to have been to use up as much pine stock as possible—hardly excelling in that respect that still more triumphant movement of shocking taste, the Black-Walnut Craze, in which ugly forms were wedded to dropsical ornaments, and violently marked hard woods made interiors which remind one to-day of nothing so much as of the old depiction of the depth of misery experienced in wearing a hair-shirt.

The sequence of chapters following that first straying from the path of the use of the material of the Later Renaissance of England, which by local adaptation gradually became with

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us so unhampered and original, is a sad perusal. This first departure exemplified in what might be called the "temple-form" of residence resulted in more or less impressive-looking adaptations of classical buildings, of which almost every New England village has at least one rendering. In its greatest magnificence this was used as the proud master's domicile on the vast areas of Southern plantations, and some of the finer examples are as undeniably effective as they are decidedly lugubrious and melancholy to occupy. Taking one instance as illustration, a huge cube is entirely surrounded by massive Corinthian columns and the full and enriched entablature above entirely encircles the house—this particular specimen being set down in broad flat acres of great extent; the lands contiguous to the house being well wooded with splendid live-oaks, from which dangle and sway long drooping yards of gray moss, beautifully backed by the wonderfully deep verdure of the evergreen magnolia, interspersed with paw-paws and tulip trees. This all creates a dense shade, which may be welcome during the overpowering heat of days and nights of the summer of this locality but which for continued observation or occupancy is, to say the least, questionable. One has only to occupy one of the chambers under the deeply shaded roof carried by the massive two-story columns, shaded still more by the luxuriant trees near by, to realize how much has been sacrificed to the majestic appearance of the exterior, and how conducive to gloom and depression of spirits is the occupation of a chamber into which the sun practically never shines. Almost has Southern hospitality need of its well-won and distinguished reputation, and the particular occupants of this domestic temple to be remembered especially for their warmth of heart, to repress the welling feeling that escape from its walls would be welcome. This feeling is—to a far lesser extent as the house decreases in size—evident in the less important examples farther north. But the work of the period can hardly be hailed as a creditable American product

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until one encounters specimens of the domestic architecture of our later periods of gradually increasing ugliness, through the wooden pseudo-Gothic, until the pinnacle of discomfort is endured beneath the fashionable-in-the-sixties Mansard roof.

As for the interior effects produced by the builder, the less said the better; but the weird growth he left on his retirement from the field of the building operation was manured and cultivated assiduously by his clients until the summit seemed reached in the parlor “what-not”—well named—a creation for home adornment hard to imagine as distanced as a means of supposed artistic expression by any creed, land, or people. Pinnacled and crimped, tier upon tier, in the corner of the stuffy parlor it reared its tapering height, stuck full of “ornaments”—bits of coral, shells, mineral specimens, violent vases disporting dried grasses, with “Job’s tears” and “Black-Eyed Susans” from some former dusty garden season—the gradual decrease in shelf-room being eagerly offset by the increased ugliness of the selected ornament. In at least one instance the top shelf—the end of effort—flowered in a libelous rendering of a dwarfed bronze Venus di Milo, and firmly embedded in her stomach was inserted a particularly busy and aggressive clock! What wonder was it that the child’s eye, schooled to this surpassing effort, could never in after life, even when standing in front of the libeled original, forget that the contested point as to just what physical action the pose represented seemed easily solved as the indication of a severe surgical operation. Beneath the Mansard roof flowered wonderful efforts of the art-smitten members of the family. Maud, at this period of the supposed development of the household, worked the most wonderful mottoes in shaded worsted: in shaded worsted because the melting sentiments hardly looked natural when chronicled in any other medium; while Lulu—more wildly artistic than her sister—deftly molded sheets of brilliant wax into astonished flowers which were artlessly placed in a garish vase in supposed simulation of nature, the

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whole then being covered with a glass globe of alarming form, embellished with a tinseled cord at the juncture of the glass with the molded wooden base made by Uncle Alonzo—he who built the Mansard-roofed creation which housed the family. This pedestal was by no means allowed to stay simply molded. In a straight section near the bottom his versatility broke forth in inlaid woods of alternating forms of heart and lozenge. This floral creation commanded the undying affection of the whole family, probably partly because of the care it demanded, necessitating a careful eye being kept on it when summer suns waxed warm, and frequent enforced sojourns had to be planned for it in the cellar, that it might maintain its pristine alert appearance.

Many fine houses all through the land, such as that delightful example called the Haven-Storer House (Pl. 115) in Portsmouth, fell beneath the hand of the vandal—no less a vandal even though he owned and occupied that gem of Colonial architecture. It was built on such unusual lines of entrance, with circular stairs and other features disliked by its owner, that he had it torn down and a monument erected to himself in the form of a “black walnut” house of the then-prevailing horrible type. One wonders at the peculiarly obtuse composition of a person who could live in the original house and not absorb some qualities which would show him the fallacy of allowing his native taste free rein, and so prevent him from indulging in such an act of vandalism.

At this time, when the sky was darkest, was held our first World's Fair—the Centennial Exposition at Philadelphia—and from the dark hole which photographs and prints show the architectural housing of the exposition to have been in, there somehow arose a glimmer of hope expressing itself in startling originality in building at first, and in pathetic attempts at producing art for the household, exemplified in the carving of storks standing on one leg, sun-bursts, and Japanese fans half-opened, filling corners for which a paucity of

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imagination failed to supply a better motive. Drain-pipes were painted with cat-o'-nine-tails for the unobjecting umbrella; towels were worked with crewels showing butterflies, corn-flowers and grasses; and many another jaunty conceit boosted the cause. Still this was all a considerable step in advance of the discarded shoe-blacking bottles covered with a sticky substance in which had been embodied anything not too large which might be found—thimbles, keys, marbles, postage stamps, button hooks, etc.—and over all a coat of gold paint. That this was left behind was a gleam of hope, and the memory of the best which was exhibited at the Philadelphia Fair somehow worked a wonderful cure, or the first phases of it, in those who saw it, and the ripple gradually grew in size. Things began to better, and a few years after 1876 came the first stirring of interest in our Colonial architecture. A few—a very few—recognized that we had a heritage from which we had estranged ourselves, and began to work assiduously to call attention to it. How wonderful the transformation, that in less than twenty years those architects of the country, selected by a group of broad-minded men in an equally broad-minded section of the land, should produce such a marvelous architectural group as that at the Columbian Exposition at Chicago in 1893. Doubtless the wonderful advance then shown had an even greater effect on the people; but there is still ample room for improvement, and it is daily seen that the marvel of the Columbian Fair was largely brought about by an extreme stroke of good fortune, and that in thirty years since, we have not made such a bound as was made between '76 and '93. The amount of poor, illiterate efforts in architecture put forth to-day it is indeed lamentable to observe.

The regrettable period of our architectural history has left its mark and still lives under the new mask of a hydra-headed monster masquerading as "Colonial." It is astonishing that, in the first place, architects can be found who, unabashed, will sign their names to such specimens of a disordered fancy as

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the uncomfortable looking houses which they hesitate not to call "Colonial,"—or at least "Georgian,"—and in the second place that the public does not reject them *in toto* and prefix such a nickname as "Kickapoo" or "Hoppigee" to designate this type of "Virulent Colonial" which has done so much to put the style in bad repute.

As has been stated, the hopeful phase is that the layman is coming to a realization of the beauties of the Colonial house both through frequent contact with illustrations and also the still more fortunate contact with actual examples of old work which retain within their walls that delightful livable quality which we admire in so much of the English work. And these same people, who may be prospective home-builders, are also impressed with the fact that many new houses have recently been built by friends or acquaintances which embody this same home feeling. They thereby discover that it is possible to have a house with sufficient of the old atmosphere in exactly the location they may want it, if they get the right start. Some of these new houses are in every way as beautiful and individual as the old. Such houses as those shown by Mr. Keen—the Olcott House (Pl. 123) and the Long Island Real Estate Building (Pl. 124)—and the delightful Breese House (Pl. 121) on Long Island, by McKim, Mead and White, with its breadth of treatment and knowledge of the subject in hand, show that the style is full of vitality and interest. These examples do not too slavishly follow precedent but show on the part of their designers an intimate knowledge of their material and the features and details of the old houses, in adapting which they have shown themselves possessed of that indispensable breadth of feeling and artistic creation which has made an essentially new product. Only a proper dissemination of knowledge regarding the old Colonial work is needed to make it impossible for people to accept such deplorable examples as those of the "Hoppigee" and "Kickapoo" variety.

## CHAPTER IX

### RESTORATIONS

MOST persons might consider it an indubitable misfortune if their studies carried them so far and so thoroughly into the subtleties of Colonial architecture as to make no building interesting to them unless its architect had been dead at least one hundred years. And yet this is just what has happened in various instances where appreciative persons have undertaken, for some personal reason, the restoration of modest early dwellings, old mansions, or dignified buildings of a more public character. The fascination of early construction (sometimes caused by wondering as to why it stands up), and the cause and result of building for definite needs by a people thrown much on their own resources and yet possessed of traditions forming a desirable background, have been borne in upon the gradually absorbed, soon willing, and ultimately enthusiastic restorer. As the Colonial style died nearly one hundred years ago and the restored buildings usually antedate 1800, the restorer finds himself looking carefully into constructive details and the more ornamental features; then, possibly, the garden; and each thing that he discovers so whets his appetite and sharpens his discrimination that he parallels his architectural studies with a knowledge of the customs and habits of his ancestors, becomes interested in their aims and aspirations, the manifold difficulties which often lay between their desires and their accomplishments and affected the outcome—with the final result of greater interest in life, thankfulness for some of the present-day advantages, and at the same time the acquisition of a sincere admiration

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for the achievements of his forbears, until he finds it possible to adopt certain simplifications of life and to strive for others which he feels they would, under present-day circumstances, vouch for heartily and strive for their accomplishment.

In the matter of restorations of dwellings and civic buildings of public interest we are acquiring a number of examples, most of them done in a sober, responsible spirit. But they are occasionally protégés—sometimes victims—of societies bearing militant-sounding names, under whose régime the one thing we may be sure of seeing in every restoration is the bronze tablet, giving the imperishable name, and advertising the society which conceived it, carried it out or contributed to making it possible. These societies, be it acknowledged, are doing much fine work, but a pity it is that they are not always actuated by the fitness of things. In an urban cemetery they will place a boulder from a rocky mountainside, inserting on a marred face a bronze tablet,—“so simple,”—while in a gentle swale between willows commanding the broad meadows of a river valley, they will erect a mound (after carefully cutting down one willow to help toward gaining a view of it) and place thereon a hammered granite monument of the truncated obelisk variety with a roughly broken rustic top, announcing that the arched stone bridge spanning the river just there Washington crossed; and Colonial settlers in earlier days, on their way to help their neighbors, met death from ambushed Indians.

Much has been said and written about the restoration of old houses, some believing that it is the only thing to do, and that if a person is so unfortunate as to live in a section of the country where he cannot get one of these old houses to remodel, or if his living in a city prohibits his traveling nightly to such a section, he might as well give up any idea of having a *real* home. Many an old house is worth much more than its cost and the additional cost of remodeling it, if it is possessed of worthy architectural features. For, added to its intrinsic

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worth and charm, is the added value of the importance of preserving it as a specimen of our architectural history, and that further subtle attraction—age. How can one estimate the loss to its state of such an individual effort of our early settlers and carpenter-crafts as the old Captain Charles Churchill house in Wethersfield, Connecticut (Pl. 118)? Built about 1760, unusually large for one of those of the central chimney type, and with a beautifully archaic broken-pedimented door-frame (Pl. 76) of that extraordinary type of the Connecticut Valley, it was worth any amount of repairing and annual tinkering to preserve it; but it fell into the ruin these photographs show it to be in, and thereafter its decline was rapid—and final in 1892. What a fascinating summer home it might have made! What a worthy place for the housing of the local Historical Society's collection of neighborhood antiquities!

Still there is much misplaced ecstasy indulged in, in the raving over old houses—simply because they are *old*. As a matter of fact, many are saved which are not worth the cost of the match which might fire them. Of no particular interest, detail or other saving feature, they are rotten, dirty, ill-planned, and worthless; and if the same persons who go to such length to save them would merely subscribe to a new effort to perpetuate a few of the features they have admired in the ruin, they might obtain the same charm and atmosphere which undoubtedly comes to even one of these poorer houses if carefully made over. Build large solid chimneys with generous fireplaces and simple finish; build small windows and smaller divisioned panes of glass, with heavy frames; build low-ceiled rooms in proportion to their length and width, and there you are: in a house of the old-time charm. *But* it is imperative that certain things be done. However, as there are three quite distinct periods of Colonial Domestic Architecture, with varying details, there is really a very considerable latitude of choice. Most people who realize and

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appreciate the style enough to care to build in it ought to be able to find material in one or the other which shall fit their needs and satisfy their aesthetic taste.

Under the caption of "First Period," a number of restorations have been noticed and spoken of at length, and it is unnecessary here to refer to these examples again.

In restorations it is better to stick pretty closely to precedent in that particular period in which the problem happens to lie, and it should not be difficult to find something in old examples which it would be advisable to consult. Somehow it does not ring quite true even to the layman, if in a doorway the sturdy raised paneling of the door of the Second Period jostles the delicate flat pilaster and the graceful moldings of the late Third. Although he may not be able to tell the reason, he feels intuitively that something is wrong—that it is not pure of its kind—and Heaven knows we have enough mongrel houses without adding one more. One sees occasionally a Colonial restoration honestly intended to be "correct," but the restorer has had a liking for some particular feature—has heard that effective paneling can be had by that cheap trick of resorting to a series of paneled doors or shutters; or possibly he may like one of those viciously pronged pikings called with us "pergolas," or elaborate trellisage which invites one to *count*, and to wonder how anyone ever commanded the time for such frippery; he embodies it in the work and—presto—it is killed!

It is decidedly better in such a sensitive and conservative style to underdo, in restorations particularly, rather than to overdo either the number of noticeable features or their pronouncedness. If there is a suspicion that wrong features or details are being introduced, it is not only safer but infinitely more satisfactory later—from the standpoint both of authenticity and of artistic quality—to err on the conservative side. For if one cares enough for an old house to restore it, it is pretty safe to assert that he will yearly grow more

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critical of his own efforts as well as of those of others, and he will then find it much easier to condone the less noticeable results, and perhaps to rectify them more easily. Added to this is the greater effect of quiet peacefulness resultant from a contained and calm effort, and there seems to be great argument everywhere in favor of conservative treatment.

The only way of restoring a house when it is being preserved for historical purposes, or as an example of the development of the type of architecture, is to *restore* it—by which is meant that no simplest detail is too trivial to be considered by which the sum-total in “atmosphere” may be obtained. What may seem to many to be an entirely inconsequential feature may be one of those chief differences of distinction which in the aggregate, when multiplied by other examples, may place the completed work in the category of a successful alteration, or perhaps by a very slight balance place it among the mongrel efforts. When, however, houses are restored to modern planning and convenience for family residences, it is best not to be too strict in such matters—unless the example is of great architectural worth—as it is possible by adopting the same spirit which is evidenced in the original work to do many and various things which may add to comfort and modern standards of living—not by any means always necessary, but sometimes convenient to accede to. Such an example as the restoration of a house in Southboro (Pl. 128) is a very good example in point. Here an original house of worth and distinction was added to so largely that it occupied but a small portion of the ultimate house; but so successfully have the various desired features been added that the spirit of the whole work is to be highly commended.

## CHAPTER X

### WHAT NOT TO DO

NEVER did a whimsical and untrue saying gain greater credence and pass facetiously down the generations than “Fools build houses; wise men live in them.” This, in spite of the fact that the vast majority of our houses bear witness to the self-evident truth that the fools have long had their innings. For far too great a proportion of our domiciles are remote from being happy in design, color, or proper placing in their surroundings.

An astonishing amount of this bad work is the result of people not realizing the importance of having an architect to plan and detail the finish of whatever building they may consider constructing, but who prefer going blunderingly into the venture, backed by that colloquial Yankeeism that they “guess ‘t will do.” They may be depending on their carpenter—with the probability that he is a good honest man; but the days have gone when it was safe to place trust here with the hope of getting even an inoffensive result. The carpenters of those generations which saw the growth of Colonial work were a very differently trained lot of men than is to-day the case. They had a few good books which they used with discrimination. It was perhaps not easy for them to go wrong, for they were not distracted by cheap books setting cheaply forth cheap thoughts on building; and photography being unknown and data rare, they were forced to use their imagination in conjunction with the little good material they had, with the result that they—probably quite unconsciously—originated a truly delightful phase of domestic architecture.

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As it is, there are to-day on every hand evidences of unskilled designing and building, of either the owner's, the carpenter's, or the architect's incompetency, with the growing inference—since people employ an architect with increasing frequency—that the failures are those of the latter. Unskilled exuberance on the part of the architect is sad enough when applied to other less difficult styles than "Colonial"; but when applied to this style, his active ignorance is only too evident. An architect at best has a terrible responsibility when he fells fine trees, blasts ledges and boulders, covers good land, and rears, in view that his fellow man cannot escape, dwelling, church, library, or other building. It is a poor excuse on the whole, but better than none,—and often alas! too tenable,—that he had to do as his client willed. As a rule, however, his client, if of any cultivation, sense, or breadth of mind whatever, is more amenable to persuasion than the architect is willing to give him credit for being; and moreover, the overwhelming preponderance of ill-designed, badly placed and shockingly detailed buildings on which a supposedly skilled worker has been employed is enough to make a person of discrimination halt and tremble before he places himself in the hands of his architect.

"Fools build houses"—! To build one's house, when that momentous time arrives, is, or should be, if a man cares much for his home, a period of supreme happiness. But expense is the bugbear which troubles most would-be builders, and yearly the cost of building mounts. One looks back to the "good old days" and sighs when, according to his needs and desires, he learns that building is almost prohibitive for him; and compares with present-day conditions the knowledge of the snug little story-and-a-half house on Cape Cod which he devoutly admires and knows was built in the days of its inception for forty dollars! True, it lacked the side piazza which to-day in its summer-home capacity is so attractive and essential; and the bathroom and the summer-kitchen have both been

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added for its present adaptation. Still, there are the attractively proportioned rooms with simple detail, strong posts, girts, and summer beams, the modestly attractive exterior finish flowering at its center in a delicately pilastered doorway, all making a distinctive and attractive dwelling. If his needs are much greater he recalls having heard of Carter's Grove Hall, a fine Colonial mansion of the best period on a large estate on James River, with its fine brick masonry exterior; its molded brick doorway; its generous roof and chimneys; the high-studded, large and well-proportioned rooms; and the great hall, which in this section of the South marked a "mansion," when a coach and four could be turned within its confining walls—and sighs to think that all this was built for sixteen hundred dollars! But immediately he is forced to recall that account must be taken of the fact that this was simply the amount of money paid for material which could not be obtained or made on the place, and that slave labor furnished the nails, made the bricks, felled and dressed the lumber, and variously made the road easy for effective building operations at a minimum cost.

The supposed necessities—very often actually luxuries—a family insists on having, too often make it impossible for its head to think of building his own home. Therefore, it is often of paramount importance to simplify one's requirements as much as possible before starting on the fascinating venture.

One longs for more general independence of thought and action among our home-builders; and we recall as a pleasant reality the method of procedure of one young married couple who built and lived in a two-room bungalow for several years while the head of the house made himself gradually indispensable to the firm of bankers with which he was connected; that another room was added when it had become entirely convenient and comfortable to do so; while a gradual accumulation of furnishings of worth and thoughtful selection steadily went on by degrees; that thereafter the accommodations in

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creased as the household increased; that the wherewithal with which to extend was always abundant before the operation was begun; and that not until a financial background of much solidity was established, was their final house for the later enjoyment of life built on gradually acquired acres.

Too frequently the operation of building is attended by a desire to do the conventional thing and on a scale vaguely expected of one, and rather in advance of that which mental comfort admits. That houses of true distinction can easily be built for far less sums than are often—in fact, usually—spent in attaining what is considered a suitable creation, is a true if unacknowledged fact. People either do not know, or lose sight of, that paramount verity, that it is not necessary, or even desirable, to have much evidence of architectural features in a comparatively small problem; and this is particularly true of the Colonial House.

How infinitely better is the more contained and ultimately satisfactory method of making use in building of the simplest materials, put together with due regard to proportion and *color*, and against this comparatively negative background to put attractive furnishings—again beautifully few—and of the right *color* and form. Color is a too-much-overlooked factor in the agreeable make up of the modern house, and yet the possibilities of distinction in this direction rapidly increase year by year with the greater range offered by fabrics, woods and furnishings of all kinds.

How often does one hear the owner say, “I designed this myself”; or more modestly, “I gave the architect the idea and he worked it out”; or, remembering his scrawl of arrangement of rooms which he handed to the architect, “I take the credit of the arrangement of the house to myself—except the stairs; I could n’t draw the stairs”—ignoring or being blissfully ignorant of the fact that the architect was hard put to it to bring order out of the chaos of his scrawl, and that, after all, the fact was that most drastic changes had to be made

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in his scheme to make it in the least workable. Then one recalls unexpectedly entering a spacious Jacobean hall in a house of otherwise poor design—perhaps of the date of our darkest dark ages in architecture—and, overcome with surprise, asking the proud owner, “Who was the architect?” A sudden noise as of the creaking of the bosom of a stiffly starched dress-shirt, and we turn to observe that the owner’s attitude has changed somewhat, but that his chest looks to be a full inch in advance of its position of a moment before. “Oh, I designed this myself!” Overcome with admiration that a busy man of affairs is also apparently a dilettante in a difficult line of art, we ask a few leading questions that gradually reveal facts, until, brought to bay, the reluctant admission is made that an architect in New York “drew it out for him.”—“But”—triumphantly—“I insisted on having the fireplace the way I wanted it.” Turning again—we find he did. Instead of the narrow stone facing with delicately molded lines running into that beautiful distinctive form of arch which the fireplace facing demanded, we behold a broad piece of onyx! “These andirons I picked up myself—in Florence.” We believe it. And this man has fooled himself into the belief that he “designed” his beautiful room! that the fact that he told the architect that he wanted a new staircase-hall made from two large and useless rooms thrown into the former staircase-hall, to be finished in oak “like some of those English halls,” determines the design as being his own! The beautifully elaborate staircase of dignified and ample proportions—the thoroughly well-done linen-fold paneling—the low baseboard—the richly molded plaster ceiling—every detail (except the fireplace!) carefully thought out and adjusted by a painstaking man who knew his books, and who had the saving sense of imagination wherewith to make the work individual—all this careful work done lovingly on the one side and claimed credit for, ignorantly, on the other!

That this is not always the case, however, but that, rarely,

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the owner *does* know and is appreciative of those subtle differences which constitute purity of style, but without necessarily the requirement that they should be servilely followed to attain distinction of result, we recall a wonderful palace in one of our larger cities where the owner had things her own way but with the backing knowledge of how to do things. Here, although the house is largely Italian in inspiration, there are wide divergences now and then; but everywhere masterful appreciation, intelligence and love, bridled by knowledge and feeling and restrained by common sense. This rare combination has wrought a marvelous work. Standing in a lofty room with well-tempered light streaming through invaluable stained-glass windows checkering the dull-hued tile floor; the deep and sumptuously toned walls hung with fragmentary color and priceless pictures; the hooded Gothic fireplace well placed and richly flanked by intricate pieces of wood carving; the painted beamed ceiling from some old ruined palace; the well-chosen rare and beautiful furniture, all making an ensemble of which any palace in Europe might well be proud—standing here, we are told by the owner with the quiet reserve born of knowledge and certitude, “I had the ceiling raised two feet after the room was practically finished.” And so modestly is the remark made, so sure is her reputation for things artistic and so widely known her ability in these and other directions, that we not only do not question that hers is the credit of sensitively feeling that that room needed its already great height increased two feet, and of putting together in beautifully proportioned rooms a wonderful collection of paintings, tapestries, stained glass, fragments of architecture, and objects of many smaller divisions of art in the most consummate good taste—but we know that no architect could have done it so well. For as each article was acquired, it immediately found place in the fertile imagination of its sponsor in the well-developed scheme of a Dutch Room, a Gothic Room, a Veronese Room, and so on, with an intimate care such as no

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architect, without making it a life work, could give, and even then he might so easily be lacking in that divine spark! This sort of ability is rare indeed, and the result strongly individual and beautiful, and fortunate beyond words is the city which holds it.

Too often woeful lack of knowledge may be encountered where it is anticipated that efficiency will be found on the part of the designer; but much too frequently is careful work on his part negatived by some unwise insistence on the part of the client who is too apt to think himself competent to dictate in matters, the delicate adjustment of which is frequently entirely beyond his comprehension. Plans may have been consummated by the maker with an intimate knowledge of the dependence of one feature on another for satisfactory effect; a knowledge of the desirability of the contrast of forms; a just regard for the correlation of parts, for play of light and shade, or a hundred other subtleties, a knowledge of and experience with which have slowly and laboriously been acquired by the designer in a long and varied experience—finally hopefully embodied in his work in just proportion to the need of the subject—and then the whole fabric dashed to earth by a would-be-wise client in a thoughtless assertion or restriction, or an unwise economy. A person may be discriminating enough to know positively that he wants a building of a definite period—even a local version of that period—and yet not know just what prominence or suppression should be exercised in the features and details necessary for a successful rendering of his problem. Ordinarily this choice can more safely be left to the discretion of the architect; but too frequently to his detriment and the downfall of his creation, localities where initiative is a strong characteristic of the population, are likely to produce a preponderance of persons who “think they know” in all matters from philosophy to pigs, and who exercise their ignorance-given privilege to judge without stint—without apparently, the slightest realization of the enormity of

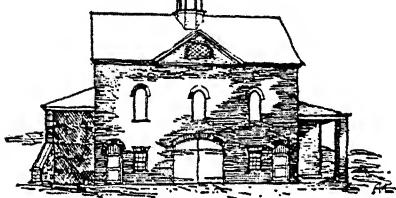
## WHAT NOT TO DO



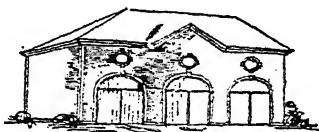
Taylor Hoje Stable - Roxbury, Mass.  
second period

Stable at Woodlands - Phil. Pa.  
second period

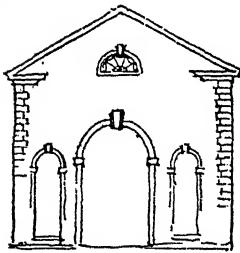
Various Stables.



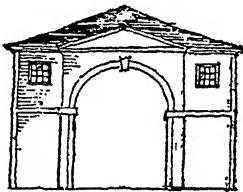
Stable at Homewood, Md.  
third period.



Fledge Stable  
third period



Stable at Norwick Ct.  
Second period.



Gardner Mansion Stable  
Summer St. Boston. Second period

### TYPES OF STABLES

The stable was invariably and persistently formal

their responsibility, but with resultant ultimate disaster—for which they are very apt promptly to blame the other party.

The mistake is often made of placing the valuation of an architect's services on rapidity of rendering, whereas if one gets an architect who will give adequate *personal* attention

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to the affairs and details of building, and will not leave many important details to possibly unskilled and untrained draughtsmen, the client can well afford to stay quiescent while mature plans are developed.

To our knowledge in one instance, which is probably sadly paralleled hundreds of times, the first sketches were submitted on the evening of that day when the architect's services were first engaged, thereby delighting beyond measure the merchant for whom they were made. That the latter could not differentiate in the matter of time between hustling the filling of an order of shoes in his own office and the scheming of a house to shelter and give expression to his whole life—to last for all time so far as he was concerned—was as pitiable as was the *opus* of the architect that resulted, in which was abundant proof that the same mind which so rapidly conceived mediocrity followed it up with evidence of ability to turn out those startling details which could not have been imagined by even a casual student of an architectural school, and which certainly were not the product of that invaluable self-taught knowledge which a man of certain native qualities requires time and initiative to acquire. In the case in question the children of the family, with changed and enlarged views through greater opportunities for acquiring culture, are even now having the evident truth dawn upon them that there is a strong probability that the office-boy, having his long-waited-for innings, was responsible for at least a portion of their awful heritage.

Many a house, on completion, spells effort. On every hand are evidences of more or less conquered difficulties, and many that remain rampant. Hangings look as if they had well-nigh been the death of all concerned; the furniture bears a conscious air of having received more attention than any other item; rugs speak of journeys back and forth from the rug stores hardly less extended and varied than their original one to our country; papers reflect weary hours of “choosing”

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with the brain half-asleep, and have a reminiscent air of a fatigued hero keeping his temper with astonishing uniformity when his customer, after two hours of effort, does not find a "distinguished" paper for thirty cents per roll; pictures have a dull-thud air of having been selected under pressure just before Christmas (what other reason can there have been for getting such?); cushions fight with their sofas, simply for the fun of fighting, and mounted heads attached to recumbent seasick-looking "skins" litter the floor, making the wary guest wonder if his pedal digits will possibly escape those prodigious fanged receptacles. An excellent property are these latter mementoes of a shop-hunt, in an obstruction-race; but decidedly questionable are they as a furnishing accessory in a moderate house, and a poor garnishment in any.

In fact, the general appearance of the house is too often that of the very recent departure from the door, of the architect in company with various kinds, qualities, and varieties of "decorators." There has been too much striving. The key of the color-scheme has been pitched too high. The designs chosen (and there have been a great many too many) have been conspicuous and obvious, and that plain and highly desirable negative background has been supinely ignored. Gray running through the entire gamut is what is needed; gray in actual color—gray toning the stronger colors—and figurative gray in plenty, to be evidenced in the selection of simple inconspicuous furniture, furnishings, and the more intimate objects. It is better to keep some old friends in furniture as well as other furnishings in fitting out a new house. Then will that important move seem less portentous when the old door is shut forever and the new one opened; and it is better that the new home shall bear some token that we loved the old one.

Moreover "period" rooms in which superlative care is manifest that no slightest chair-leg of the wrong period shall intrude into the particular half-century chosen for the field of

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operation, are tiresome and pretentious and indicate on the part of their owners evident lack of "background"—as of having arrived with the ship which bore new fortunes and having no affectionate retrospect of earlier life.

A marvelous incapacity of initiative is habitually evidenced in that sequacious method of thought and action often followed in buying the site on which to build the house. Almost more than in anything else does this frequent procedure brand us as being very like unto sheep, in that we prefer to let pass one day an opportunity to buy an adequate section of land at a fair and even low price,—permit a land speculator to buy the section,—and the next week go meekly back to this man of assurance and unprotestingly pay him nearly as much for a small lot as the entire plot would have cost us a few days before. If then, we are here so paralyzed of action at the proper minute, would it not be better to consult a landscape-architect, or even the plain garden-variety of architect, before taking this very important step? A question of ledge, impervious clay hard-pan, or even exposure, points of compass or character of soil as well as elbow-room for service, may make all the difference between a good and a poor eventual solution of the building problem.

Another unaccountable hiatus in lucid thought as to the all-important question of site, is the tendency to alight on some uneven section of land, or even steep hillside, and proceed laboriously and expensively to make over the face of nature by grading these irregularities of delightful landscape possibilities into snippy terraces, sharply graded lawns, and paths and drives which wash badly and are a constant source of worry and expense in the upkeep. In the neighborhood of our large cities particularly this shocking waste of opportunity and evidence of misdirected effort is constantly manifest—whole hillsides being tortured into the unsightly and unconcerted attempts of each individual, without apparent thought of his next neighbor or the possible sensitiveness of

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the public at large, to solve his problem in his own frequently unenlightened way.

An "intimate" view, small, not too varied in contour and with a modest amount of variation of foliage and trees, with a wind-break or hedge on the cold side, is an ideal site for the country; and from this happy condition downward to the more restricted suburban lot the possibilities of successful selection are various and fascinating to a degree. A good exposure toward sun and prevailing breeze, as much land as possible, with trees—but not too near the house—forms an ideal picture-spot for the placing of a house in the Colonial style, but not on mountainous hills or exposed ledgy fields; there—if one wants that sort of site, or if it descends to him, or is forced upon him—some other style had best be selected for building his home.

That heart of the house toward which visitors at once turn on entering when that feature is in use, is the fireplace. And it is unfortunately the subject of many mistakes. A frequent affectation in fireplace work from the standpoint of the Colonial style is the use of red brick with broad seams of light-colored mortar. Red brick is an honest and delightful material—gray is often good in places, but nothing severe enough can be said of the yellow—and where it is appropriate to have its small units accented, this frank acknowledgment is most commendable. But a fireplace in an otherwise well and even highly finished room does not appear at ease when violently brought to notice this way. Almost invariably, so frequent is this fault, (one finds in modern Colonial houses fireplaces in formal rooms where staring red brick is accented to the maddening point with wide white joints. In old work, five-inch-square Dutch tiles, marble, or soapstone, not more than five or six inches wide, were used in the more formal rooms with much greater fitness of purpose; and bricks, if used at all in the important rooms, were covered with plaster or cement run down the splayed sides of the fireplace to the back. This was

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all painted black most commonly, but occasionally dark red or gray. These facings were invariably narrow, sometimes considerably less than five inches in width, and the modern tendency toward making wide facings, giving undue prominence to what should actually be a comparatively subordinate feature, is an almost general and disturbing one. Another frequent—even usual—mistake in modern fireplaces is that “easy” method—for the mason—of returning the brick facing straight back the depth of the brick (four inches) before beginning the splayed sides—a glaring fault, resulting in an awkward appearance the cause of which it is difficult to conceive should be so generally overlooked by designers. Bringing the splayed side of the fireplace forward to form an obtuse angle with the facing results in a form of greater grace and distinction.

Another bad fault about the modern fireplace obtains from initial planning, in which care is not taken to keep the chimney breast back against its wall. The difficulties of outside chimneys in Northern climes—of leaking at the junction of the brick of the chimney with wooden walls, if a frame house is being built—and the possibility that the draft of the chimney will not be good unless great care is taken to have an air-space properly arranged between the back of the fireplace lining and the exterior wall—these and other considerations militate against pushing the chimney breast back, where, to do so, means its projection on the exterior of the house. The flatter the chimney breast, however, in a room—as a rule—the better is its appearance, although it is of course possible to make the feature too flat in a vast apartment.

A recent and apparently contagious disease which has affected some renderings of Colonial houses—and they are pretty generally the worst—together with Italian-English-Dutch house efforts, is the pergola. In no other architectural detail which may be added to a house is that fatal tendency of ours of cheaply rendering good forms more evident than

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in these myriads of attenuated, anemic-looking structures which have in the last ten years flooded the country. They have evidently been influenced by real pergolas, but do not even remotely approach the solidity combined with grace and charm of that feature which, when well rendered, is altogether captivating. We bow to the beauty of the real pergola, oftenest at home in Italy, with massive columns which are their own excuse for being—for they support nothing but a comparatively slight vine-covered trellis-like structure, sometimes however quite heavy in the super-structure, sometimes thin and attenuated as in some French renderings on the Riviera, but most charming when crowned by lightly interwoven irregular branches or small split trunks of trees, and covered with that small-leaved grape which gave the pergola its name. Some of the Japanese vitiis approach this grape in beauty of foliage and far surpass it in beauty of fruit—but for the most part the apologetic architectural attempts in question attached to houses as a sort of compromise-piazza, and even flowering at the tops of modern schoolhouses and hospitals, are guiltless of adequate green covering for their jagged beam ends, and sometimes frankly no attempt at all is made to cover the unlovely forms. They should be assiduously avoided in connection with Colonial houses, and the grape arbor—that good honest feature of many an old country and suburban estate, individual, useful, and attractive—should be restored to its rightful place as a garden accessory. A trellis-like structure leaning against the house—as at Wyck, Germantown, Pennsylvania (Pl. 130), in this instance covering a brick paved path leading to the rear of the building (Pl. 131)—is a good adaptation of the grape arbor in close connection with a house.

One of the popular modern devices supposed to be most clever is that contrivance called the “swivel-blind”—a form of exterior blind for windows. It is a jaunty conceit, this row of slats, commonly filling the lower half only of a blind,

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each being attached individually to a small upright piece of wood in the back (when the blind is closed and ready for action—at other times awkwardly asserting itself on the face) and, theoretically, is supposed to move lightly at the gentle behest of the power behind the blind, enabling her to gaze with ease at the soaring bobolink of the sky, or the lowly toad of the garden, with such intermediate human and other objects as come within range. Actually, however, they clog with paint—stick—rebel—refuse to move, with the obstinacy of a mule—are coaxed and coerced until loose in the joints, when the wind takes them in hand, places each around the building at sixes and sevens, when they continue in this perverse turbination, until they drop apart from over-exercise. The swivel-blind is a snare and a delusion, looks and is slovenly, and should be assiduously avoided.

Blinds make a vast difference in the appearance of many houses, but if the modern flimsy stock affair is used, they invariably cheapen the result. Slats should be strong and heavy, immovable, and spaced far apart to allow air and a much-tempered light to pass through. In some parts of the country solid shutters are a picturesque exterior accessory of the windows, in place of blinds, much appreciated in those portions of the land where they are indigenous,—about Philadelphia, parts of Delaware and Maryland,—and almost entirely incomprehensible from the view-point of utility in those places where they are not used, although frequently appreciated for their picturesque quality. On Nantucket some old ones are found on a house, which are perfectly plain; but they are usually—except on buildings for utilitarian purposes—paneled, and commonly with moldings on one side and a plain flat sunk panel without moldings on the reverse.

The importance in the small house of keeping the plan under one roof by simplifying the arrangement as much as possible will, besides ameliorating the cost, greatly aid in an artistic result. A roof badly broken with large dormers is

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most unfortunate in its effect, and if the roof is of the "hip" variety it is important that the dormers shall be only on the front and rear, or on two sides and not on three sides or all sides of a roof, as a broken sky-line results, which is the more exasperating as the house decreases in size.

Panes of glass were never made square in good examples—or even nearly so; and this, which might seem a comparatively unimportant detail to most, is really of paramount importance. The best shaped pane of glass of the most perfect proportioning for windows of the second period is shown in the illustration of the Counsellor Wythe House (Pl. 6) in Williamsburg, and this would largely do as a proportioning proper to follow in most of the Third Period work, although in city dwellings, particularly where very high windows are shown in important rooms, the shape of the window-pane also takes a more attenuated proportioning.

In the matter of color, there is nothing so beautiful as the white house if paint is used, or gray where it is possible to use stone. Brick is a delightful material and really offers considerable range in color, from the light pinkish tone which is altogether attractive when laid up in gray-white mortar, to the very dark and the fire-flashed kiln bricks which, if used with wide joints of mortar, make a very beautiful although heavier colored wall. Altogether too many houses, especially small ones, are painted yellow with white "trims." It takes a certain type of house to carry successfully this scheme of painting, such as the Longfellow and the Lowell houses. White trims look best of course when the detail is delicate and the reflected lights are made the most of by its use; but the painting of a small Colonial house of much detail in yellow and white tends to place the house among houses where the yellow dog is placed among his kind. That soft white, merely a deep cream, which is sometimes called "Colonial white," for both trims and the body of the house, can also be used with success, especially in the country.

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If the form of roof and its simplicity so much affect the general design of the country house, the treatment of the roof after it has been obtained, in the matter of dormers and, rarely, of gables, is of next importance. Houses are frequently ruined as to scale by the adoption of dormers that are too large for the house. Immediately they exceed the size which helps the house as to scale, they become a detriment so far as appearance goes, although without question they are more useful within if of generous size. In exactly the same way as small panes of glass help the scale of the house, do small dormers play a most important part. The old examples which are so remarkable for grace and general attractiveness have quite a narrow space between the sash and the cheek of the dormer—much narrower than can usually be obtained if a full architrave is used inside, and if weights are used with their boxes for hanging the sashes. Dormers of the different periods of Colonial architecture are distinct and should not be used indiscriminately to pass for a pure rendering of any particular period.

Fenestration and the use of small panes of glass instead of large is a most important factor, the early houses of course having the smaller panes of glass, and frequently also much larger muntins dividing the panes. It is, however, possible to carry this use of small panes of glass too far, and a modern city house with the usual width of window divided into four panes is an absurdity and affectation. Early country houses frequently have three, four, and even five panes in the width of the window, but most modern houses should not exceed three panes in width (Pls. 10, 74, 98, 99), unless a phase of the Second Period is being followed strictly (Pls. 9, 68, 69).

A point often carried to excess is the amount of detail within the house as well as without. The staircase and mantels are legitimate centers of more or less elaboration, the early and late examples being simpler and those of the middle period more elaborate, as a rule.

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Frequently good designs are spoiled by that inordinate love of the arch which it is often difficult to suppress. One's eye goes at once to an arch, a circle or an oval, and therefore it is well to consider if, in using in a given place any of these forms, it is desired that the eye *shall* go to this particular spot—whether it is better for the composition or likely to interfere with a quiet effect; for quiet and lack of striving may be said to be synonyms of the Colonial style. Also it is highly desirable that ordinarily only one such form, if of important size, be used at a time in juxtaposition or contrast to straight lines and rectangular forms; otherwise, a cross-eyed effect ensues.

Likewise a circular staircase seems to engross the attention by the charm of its form alone (Waters House, Pl. 26), and in contrast to it the most successful form for use in connection therewith for its particular function is the plain straight baluster, either round, square, or possibly, if the latter, fluted and put diagonally on the tread. Indeed circular staircases in which elaborately turned balusters are used are very rare, and when met with do not inspire the admiration which the simple ones excite.

Possibly in advance of this question of the arch should be placed the popular love of columns. It is safe to put it down almost as an axiom that anything that can be made to stand without a column should be made to do so. The minute a column is used, there is called for, in extension of the treatment of the feature, some use of either the cornice, pilaster, or other member, and this leads to an elaborate effect much to be discountenanced.

In regard to the mantels, the tendency is toward over-elaboration, and a frequent snare is the built-in mirror in a panel in the overmantel, which at once smacks of the stock catalogue and is to be avoided as the plague. As for that modern affair, the gas-log, no one who cares for the principles of Colonial architecture and desires a house in that style would for a moment think of using this untruthful subterfuge.

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Of the so-called "Palladian" motif—the round-topped window in the center flanked by smaller square-headed windows (Pls. 81, 89, 98, 99, 103)—it is difficult to speak with reserve. It seems to be the most popular single exterior feature in the modern adaptation of Colonial work, and at the same time is to-day the most frequently misplaced, although it was used with far greater discretion in that period when it was most employed in Colonial days—the Third. The Sheldon House in Litchfield, Connecticut, was built in 1760 and has a most picturesque adjustment of the Palladian motif—in and of itself and its relation to the projecting porch of the first story with its supporting columns—and is much photographed as a charming example; but it is sadly out of gear when considered in relation to the rest of the façade. Therefore, convincing and picturesque as it may seem when viewed in a photograph by itself, like many another subject when viewed in actuality the loss is great.

Modern renderings of this motif are far too apt to show careless placing and unstudied relation of heights to other features. It is seldom that one sees it placed in a wall in which it seems at ease; for it demands space, and it has probably spoiled more otherwise good recent houses than any other single feature. Lack of wall-space is another present-day shortcoming. Old St. Paul's Rectory in Baltimore (Pl. 81) shows a satisfactory relation of this type to the wall-space; and instances of this window being used effectively on staircase landings such as in the old Chase House in Annapolis—are quite frequent. When in this position, with sufficient exterior wall-space above the round arch, the effect is often most satisfactory and happy.

Finally, among other too little considered items we come to one which looms large on the horizon of possibilities, and yet one which is to-day often unjustly shuffled over, suppressed, or ignored as much as possible and treated as a part of the building of the house to be tolerated if necessary—for

## WHAT NOT TO DO

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gotten if possible. This is the rôle of the builder. We have already noted the fact that in the days of the origin of the Colonial style there were few actual architects, but the great mass of buildings of the period, especially that of the dwellings (and the building of dwellings played much the greater part in the development of the Colonial style), was done by carpenters well trained in other things than simply plain carpentry—a class which has entirely dropped out of existence in the vastly changed methods of our day. This is an unfortunate condition which there seems to be no possibility of ever redeeming. The individual who to-day sends out his card as “architect and builder” shows all too sadly, if allowed to get so far as production, that he has no intention of letting his right hand—the designer—know what his left hand—the builder—is doing. There is seemingly a complete and absolute divorce between the fine and highly desirable interplay of designer and actual constructor—that intimate and fruitful combination of craftsman and architect—which once existed in this important individual. A glance at a working drawing—an elevation for instance—of the builder-architect of those days furnishes a flash of explanation. Instead of the highly complex working drawings of to-day, which, together with the specifications, grasp and assimilate highly diversified information and requirements of construction, materials, proportions, details, and the great mass of matters which are now embodied in a set of drawings, there is the altogether charming and delightfully simple sketch shown in Pl. 116, the reproduction of an actual working drawing of a Colonial mansion of the most distinctive period in the North. Guiltless of all but the barest dimensions, attention seemingly given solely to mass and fenestration with due proportioning of such details as cornices, balustrades, doorways, etc., as could be suggested at a small scale—the effect is of such simplicity as suggests a parallel in the elimination of the trying details of life of those who were to live behind its walls.

## THE COLONIAL HOUSE

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The importance of the rôle of the builder is too much ignored. Although the days are past when that picturesque course was pursued of inviting the neighbors in for the "Raising-bee,"—when the great skeleton was pushed and pulled and hoisted onto the foundations and securely pinned,—there is still enormous satisfaction in having to do with a clean, fair and businesslike builder, who is inclined to have under him workmen and even rough laborers of similar type. The gratification of having one's house put together by such men in the right spirit and fairness toward all is an inspiration at the time and a joy to look back upon. Here one may find, too, real joy in construction. To see a good mason's clever adjustment of fractious stones into a characterful wall; to observe the carpenter deftly fit his mortise and tenon; to admire the plasterer who, while he casts quick glances for his sure footing on the apparently insecure scaffolding, masterfully strides its length with uplifted mortar-board and shoves home unerringly the dripping plaster to its proper clinch—which subject would the mural decorator choose for his great work—such a workman, or the man who gets his "exercise" on the golf links?

It is best to remember that it is not always the "lowest bidder" who embodies these desirable attributes in the contractor, nor is it always the attitude of the owner which fosters them. The whole affair can be made what one will. As de Musset put it, "Que la porte soit ouverte ou fermée."

## CHAPTER XI

### MODERN WORK

REGARDING modern work one is tempted to say “the least said, the soonest mended.” But immediately there recurs to the mind many buildings of the smaller cottage and farmhouse type, which have been erected within the last few years, which are decidedly noteworthy, and it is only the larger attempts, possibly more difficult to handle, to which such a remark would largely apply. When the house approaches greater size and more money is at command, the designers, as a rule, have apparently given full rein to fancy. The result has usually been a multiplication of features and details of such alarming profligacy that it would appear that the sole desire had been to make use of every Colonial feature ever used, in one final rendering that should distance all predecessors. This is not the true Colonial feeling—restraint being the great quality so much practised by the earlier designers, and quite as necessary to exercise in present-day work. The larger the building becomes, the more difficult it seems to be to treat it in a Colonial vein, for the same difficulty seems to be experienced here that obtains in public buildings, where, somehow, the Colonial feeling usually quickly disappears and the Classic style asserts itself. The largest Colonial house of the Third Period—the White House at Washington—is a good example of this tendency, although the fact that it was rebuilt after 1812 may quite possibly be largely the reason for this, as the new movement gained great impetus in the South soon after this time, and it is perfectly

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possible that Colonial details were intentionally suppressed in its rebuilding.

It is perfectly easy to think of many things to do—the thing is to do as few as possible, do them well, and, if the building is then large enough to give some features pre-eminence, it should be perfectly easy, providing the designer has obtained his architectural vocabulary, to enlarge and enrich where desirable. Always the fitness of the thing should be kept in mind, and such abortions in detail suppressed as one which comes to mind wherein, on a magnificent avenue in a leading city that irrepressible feature—the Palladian motif—is put in a façade where its unfitness is evident from the fact that, when lighted at night, two thirds of the window—the round arched center and one of the side windows—blink out into the night, whereas the third one is merged in the darkness of perhaps a bathroom. This recalls the fact that a leading architect in leaving for a draughtsman the fenestration of a Colonial house he was then designing, discovered on the elevations a telling enrichment in the use of this same motif, to find, on looking it up on the plan, that it was crowded between the two walls of a bathroom! Such an important enrichment as this window of course bespeaks something special in the interior arrangement, and it is fit only for such places as staircase landings or as the dominating feature of a large and unusual room.

Next to the indiscriminate use in modern work of the Palladian motif, the spattering of the sloping roofs of an otherwise dignified house with inflated dormers is most regrettable. When small, suppressed, and detailed accordingly, they lend scale to the building and are at times useful in this way as well as for practical purposes, but their effect on the sky-line in perspective should always be considered, and this it appears is seldom done.

As instances of beautiful roofs on modern houses, the roofs being partly effective perhaps because of the unusual size of

## MODERN WORK

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the house and the felicitous use of dormers by which to aid the scale, two residences in Newport may be cited—the Taylor House and the Edgar House—both by McKim, Mead and White—where the beauty of this feature has been recognized and given its full importance. In the Taylor House four beautiful “pilastered” chimneys—a splendid rendering of the earlier type possibly suggested by the fine roof and similar chimneys of a mansion on the James River—rise in exactly the right position, and anchor the whole telling mass most adequately. The waving lines of the shingles, which were put on without chalk lines, further add to the fluent manner in which this important feature has been used to cap—in the Taylor House—an otherwise too elaborate domicile, in that, although the fenestration is well studied, as would be expected, the ornamentation is frequently trivial and too abundant—this being a wooden house and easily susceptible to too ornate treatment. In the Edgar House, however, a beautiful brick has been used, not of the type usually used in Colonial buildings, but employed so well that one is glad that the designer recognized that the use of materials as well as forms is susceptible of the greatest variation if combined with restraint and good sense. In this house the steps approach a terrace between two wings, projecting forward from the main house, and the main entrance porch sits on the flagging of the terrace, the great unbroken wall-surface of the service ell having on this terrace side a fountain set into the wall in quite an Italian manner. Add to this that the other projecting wing—having important rooms in the first story—has in the second story a loggia under the entire ell roof; and these features, so very unlike those of any other Colonial house recallable, being done so in the right spirit, result in the product being altogether new and charming. This is quite the way modern work should be done, and one is not surprised to find that in another house by the same architects, occupying a prominent point on the harbor of the same city, there has been made use

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of in its construction a feature found in some Post-Colonial houses, of large columns running two stories in height, built entirely of small stones flushed up with mortar in such a way that the contour of the column is kept reasonably well. Here again the product in its adjustment becomes new, but with the charm of the old, while varying essentially from its prototype.

People often admire the simplicity of Colonial work when they view old examples, and frequently determine that, when the time shall come for them to build their home, they will profit by the many old models fortunately left us. But the work is no sooner begun, than regrettable modern tendencies assert themselves and the original scheme is easily perverted or quashed. Anent this peculiarity and the ease with which lines go astray there is an amusing anecdote. It seems only to have been necessary for a scion of the reigning House of Hanover—which house has, at least recently, produced a preponderance of members of notoriously bad taste in art matters—to send its heir-apparent to the throne on a visit to our shores in the sixties, and for this to-be-king casually to remark that the dome of the Massachusetts State House would look well gilded, to make our kowtowing political “powers-that-be” bring his suggestion—probably born of some remembrance of exuberant Eastern architecture—to fruition. The result is a gilded dome on our best public Colonial building, which never was intended to receive such barbaric treatment. But this is not enough. The evil spreads. Even in that town where things are usually well done,—and even remembering its library,—old Concord in Massachusetts, where Emerson, Thoreau, Hawthorne, and Alcott have left a fortunately indelible mark, the white village church lifting its head above the elms has a shining gilt dome-like top. And in a more rural village a few miles away, amid the broad green smiling meadows of a beautiful valley, whose river is spanned by old stone bridges strongly recalling the charm of the English countryside with a little tinge of added wildness, the graceful

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and dominating architectural note—a lovely white Colonial church—has its tower tipped by the generous private purse of a most estimable person, with glittering gold! We seem to be succumbing to the sign of Mammon: even it touches the village church, and the use of gold here, as in the elaborately gilded details of that modernly decorated once-beautiful octagonal room of the Rockingham Mansion in Portsmouth—now embodied in a hotel—consorts but ill with the purity of a style which is best when it is simple.

Why, one wonders in considering modern work, is there so little charm found in it? Why should there be so few recent examples noticeable for a loving care either in the initial composition or in the later adjustment of parts and details? True, the designer often has much to overcome—limited means, many requirements compressed within four walls, disadvantage of site, enforced limitations and features by the owner, and other numerous drawbacks. But surely more examples should escape these painful restrictions; more should rise above the dead mediocrity of uninspired effort, and with greater frequency should be evidenced that charm which results from spontaneity—that fresh spring which wells through the personalities of too few of the brotherhood of architects. This brotherhood has in the last two or three decades been too greatly tinged with that commercialism which, even if it has not proved prohibitive of the production of sky-scraping mercantile buildings, has decidedly hampered the felicitous production of what should be a large group of buildings of moderate pretensions and prepossessing appearance.

Executive ability, that quality by which much store is placed in recent years, is a very desirable possession; but one should consider in placing his work with one whose conspicuous ability is that alone, whether he wishes a domicile in which nails and varnish shall seem to predominate, or whether he will have a work which shows in its every line the work of the artist—

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designer. In all probability the reason why the larger houses are so much less satisfactory is that the larger the plum the more contestants there are for its fall into open palms; and in these days of business efficiency, of executive ability, that man who does not "hustle" for the larger pieces of work—"jobs" they may well be called in view of the commercial-looking outcome—has only those commissions come to him which may be called, from a monetary standpoint, the less desirable. The work of the artist persists, is loved and cared for by *some one*, and the older it gets—with its additional lure of age mantling it—the more will it be cherished, fought for, repaired, propped up, and coaxed into remaining in evidence to leaven the lump of slothful building all too evident about us. But the work of that one who shows executive ability alone is unregretfully allowed to decline, after being for too long a period an incubus and an eye-sore, and its departure—with the ultimate aid of the "house-wrecking" concern—is witnessed with relief and thanksgiving by the discriminating portion of the community.

It is a pleasure to note among the modern successful large country houses the Breese House (Pl. 121) at Southampton on Long Island, by McKim, Mead and White, in which the main roof with the gable-end is broken in a quite original way before the roof of the piazza begins, the large two-story columns of which are well proportioned to the width of the piazza and the work they have to do. Here is a rendering somewhat after Mount Vernon and yet one in which the roof is left without the balustrade, the roof thereby asserting its greater importance in being used on a dwelling farther north, as is proper. Such a feature as the large plant-filled fountain, even though entirely uncolonial in feeling, yet by the simplicity with which it is placed in broad surroundings, becomes unobjectionable; and the same thing might be said of the wall-fountain in the Appleton House in Lenox, Massachusetts, by the same architects. By these tokens it seems perfectly pos-

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sible to embody formerly unused features, or motifs, in a much inflated scale in modern Colonial houses, if done with feeling and respect. The terrace, loggia, and wall-fountain in the Edgar House in Newport do not, somehow, recall anything but Colonial work, and this probably largely because of the predominance of the lines of the beautiful roof and the fact that the cornice is in perfect adjustment with the elevation and the roof as a Colonial house, and has not the unfortunate extreme overhanging cornice and brutal brackets which have marred so many modern houses obviously intended to be attempts in the Colonial style.

Of Charles Barton Keen's charming rendering of a Dutch-Colonial house (Pl. 122) adapted to the functions of a real-estate office at Woodlawn, Long Island, only praise can be given for the remarkable way in which features foreign to the Dutch-Colonial houses—obviously its inspiration, however—have been embodied, as in the dormers sunk entirely within the long slope of the gambrel roof, thereby preventing the central shed-dormer from entering into competition with others in a roof the length of which would not successfully bear additional noticeable projections. In the Olcott House (Pl. 123), Saratoga Springs, New York, also by Mr. Keen, and perhaps the most photographed small modern house we have, the front elevation has a feature occasionally used in Colonial and Post-Colonial houses of windows commonly used simply for ventilation, they being usually on the second-floor level and of very slight vertical dimensions. Here they have been enlarged to a sort of half-story, the roof thereby being kept down and dormers avoided. In the rear the roof slides out over very large short columns, the beauty of which is their own and sufficient excuse for being; but as they seem by their position to carry the large roof, their great size, which is most uncolonial, is not in the least regrettable. In fact this house has practically drawn its inspiration from Post-Colonial houses rather than Colonial. The use on the front elevation

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of the large trellises similar to those at Wyck is happily conceived, and the adaptation of the early grape arbor for an out-of-door extension of the house is also felicitous.

It is pleasant to see the sincerity of design and purpose in the modern rendering of a house of the first period such as that here shown (Pl. 124) by Derby and Robinson, where all unnecessary detail is suppressed and such an important modern requirement as plentiful piazza room is obtained in a most simple and natural way. The main lines of the house are not at all harmed, and the whole offers an example of an excellent adaptation of early forms to modern requirements. This is an instance of successful effort which it would be most gratifying to feel would be multiplied many times throughout parts of the land where it would be appropriate, it being a most praiseworthy adaptation of a New England type.

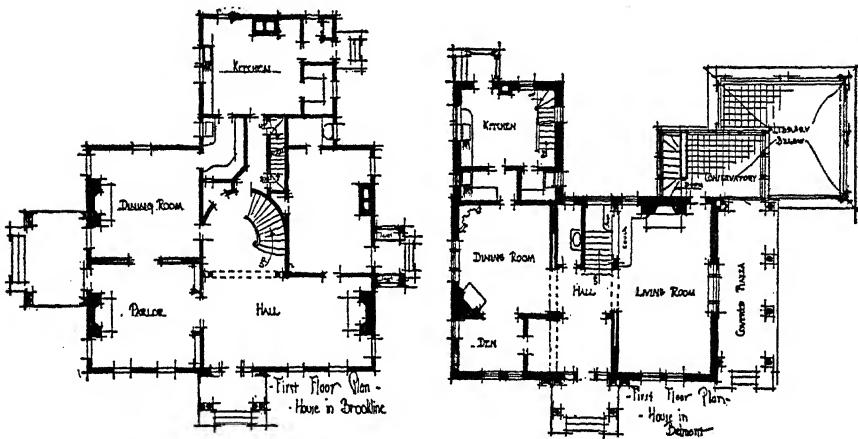
That picturesqueness is easily embodied in an intelligent grouping together of what might appear to be fractious parts, there is shown the illustration of a seashore residence by Little & Brown (Pl. 126) wherein the circular form of piazza is adopted as a method of holding the composition together. This indicates that the use of pure Colonial detail can do wonders in the way of a successful presentation if too many points are not chosen on which to develop features.

The Southboro house (Pl. 128) of Mr. Baker is, although really a work of alterations and additions, practically a new house, and in it, as it was not a restoration pure and simple, the best of taste has been used in adapting new parts, retaining what is good of the old, and tying it all together into a livable modern Colonial structure. Such adjustments are altogether too rare in recent work and bespeak qualities which are the essence of Colonial work.

There remains for special notice the work of one architect whose work is, by many unversed in the subtleties of the Colonial style, considered Colonial; but in fact, if it is not his

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own individual translation of the classic orders and of Italian Renaissance features applied to domestic work, it is then an adaptation of the style immediately following it with us,—here called the Post-Colonial Period,—in a most successful measure. His work is effective and beautiful, as the white house, built on classic lines as a foundation and adequately detailed, is inclined to be anyway; but when rendered by his



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surpassing good judgment and set down on the edge of one of his adequately planned and well-scaled gardens, it is most captivating; but his prototypes skip the intermediate Colonial style and the late English Renaissance from which our Colonial work grew, and revert to the Italian forms used in the larger-scale work in heavier material than that which we are here considering. But it is done with such consummate artistry that one hears with interest that he was first an artist before becoming an architect: and this raises the query if this is not a most fortunate sequence and one reason why his work is so satisfying.

The great stamina and versatility inherent in the Classic

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style, and its extraordinary adaptability to countless problems with ever-new results, are well exemplified in the Post-Colonial or Classic type which succeeded our most individual period of "Colonial" architecture. For instead of accepting as a starting-point the various interesting phases and developments of the later English Renaissance, as we did in our Colonial work, we turned back to the fountain-head—Italy—and from books and drawings put forth by students of the monumental works of that country, we built houses which were still distinct (where else is there anything like them?). But instead of the delightful domestic quality which the straining of the material through home-building England produced, we have undoubtedly effective but cold impersonal-appearing dwellings; renderings of temples often pleasing, it is true, of a sultry summer afternoon, with their high walls, their portico-shaded windows, their interior details, simple unto bareness, but decidedly second-rate in comparison with the delightful and "human" scale of our fine Colonial work.

It is hoped that there may be a reversion to a consideration of those subtle qualities which produced, a hundred years ago and more, the many homes which have a charm which is decidedly not alone that which age gives. That our house-building may become a greater art than even the best of these old examples prove it to have once been requires that the designers cultivate those qualities which, if they are not of native origin alone, shall produce spontaneity of effort, through which comes charm and the resulting art.

## CHAPTER XII

### COLONIAL GARDENS

THE subtleties of Colonial gardens are hardly less illusive in their refinements than are the subtleties of detail in Colonial architecture. Perhaps the most distinctive thing about the Colonial garden is its preponderating masses of green. Everywhere in the old gardens was green, green, and more green, resulting from the fact that the more floriferous varieties of old plants are recent "improvements," and from the further fact that the early gardens contained fruit trees, grape arbors, small-fruit bushes, and vine-covered out-buildings—all adding their quota to the mass of green, while, undoubtedly, the plants affected by all this rootage bloomed less freely and at longer intervals. The fruit trees, as they grew gradually to considerable proportions, added a perennial charm by their arching galleries among which these sparser flowering varieties of plants found abundant green to enhance their attractiveness, with the resulting effect of great simplicity and an indescribable air of peace. There were apt to be, next the gray picket fence which often enclosed the garden if it were on a farm,—or, if in the village, divided it from the next neighbor,—great masses of bush-honeysuckle, of philadelphus,—strangely called locally in some places "syringa,"—the true syringa or lilac, calycanthus,—variously called spice-bush and pineapple-bush,—weigelas, viburnums, and, intertwining in the pickets of the fence itself, Dutch honeysuckle and trumpet-vine—this latter inclined to run high on buildings where the natural gray background and mass of green

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prevented its hot-colored flowers from being out of key with its surroundings.

Golden corchorus, the small so-called midsummer yellow "rose," the copper and yellow Austrian roses, dating from 1596 in their introduction into England and recently furnishing valuable new blood for the hybrid-tea-rose originators—sweet currant and forsythia, and this trumpet-vine were about the only hot yellows and orange to be found in the larger bushes; while the tiger lilies, evening primroses, and the yellow day lilies constituted almost the entire gamut of warm colors. Everywhere else the trend was toward pink, rose, violet, purple, and magenta. The difficult color in the garden is popularly supposed to be this latter—magenta—often called an "execrable" color. People hold up their hands in horror at its mere mention, whereas, used with intelligence, it furnishes a mine of possibilities. It is a much less offending color in gardens of ordinary size, where it is impossible to get long rifts and gradations, than are scarlet-reds and vermilions. The magenta of a mullein pink slips into line with the prevailing pink, lilac, and purple—especially if placed in the half-shadow or deep shade of foliage with assisting blue-white flowers—much more readily than does the boom of the scarlet-red of *lychnis-chalcedonica* or the blare of the vermillion Oriental poppy. Yellows, however, to mix with the blues and whites at this end of the color-line, if scarlet-reds must be, are invaluable if they be of the soft shade of that most beautiful and useful flower, the yellow foxglove, and the tender brimstones of *azalea mollis*, which is a stranger, however, to early gardens. These yellows, used with discretion and living green, can do wonders to ameliorate the trying combinations likely to confront one in gardening; for if a tiger lily, which properly should bloom in late July and August, be planted next a peony, which should bloom in June, the lily will be likely to prove precocious, and the peony to procrastinate, the result being such a riot as would—translated into noise—

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put the midnight brawl of the villagers of "Die Meistersinger" to blush.

There were, near the house, the usual potted plants—huge bushes of oleanders both pink and white, splendid great fuchsias, and the potted "China rose," which all together went into the cellar for winter protection, from which they emerged in reverse order; while the potted geranium from the recent window-shelf graced this small sitting-space around a rear door or a slightly removed grassy spot where chairs were occasionally placed from the house. By the kitchen door the long bench and a rough table often provided working space for the preparation of vegetables and fruits away from the hot kitchen. For in Colonial times the garden was much more intimately a part of the working end of the house, and the "front yard" was of secondary importance to this spot retired from pedestrians and observing neighbors. Also, the Colonial garden was much more often under the thumb of the same housewife who superintended, if she did not actually assist in, the homely duties of the house.

What an admirable adjunct for any house is such a rear porch of considerable spaciousness where much work can be done! If permanently roofed over, it needs but a few upright pieces to hold glazed sashes in place which can be quickly put up in the fall months, to make it in winter an equally desirable place for doing many things, and for a half-way house for the plants in late fall and early spring on their way to and from the cellar. An altogether charming accessory of this sort is the Deerfield vine-shaded porch where the afternoon of life as well as its renaissance takes on new values. The rear-end view of Wyck (Pl. 131) in Germantown—that most admirable house from any point of view—shows another fine working place but without the intimate application to life that the Deerfield example depicts (Pl. 132). In other words, one does not expect to find the occupants of the more aristocratic dwelling labeling preserves—more's the pity—in this trellis-covered

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brick-paved space; but here at least the servants can find an easement of duties or an entire cessation at intervals—to the good of all concerned. Appropriately that superb aristocrat among trees—the magnolia—has here in the garden of Wyck (Pl. 130) recognized its fitting home and puts forth an annual growth of its splendid blossoms in marvelous prodigality.

Linked with the wonderful pots and sometimes tubs of fuchsias, which, the instant they emerged from their winter in the cellar hastily put forth a few blooms to prove their variety and good intentions—and which later were followed by a long period of increasing green in preparation for the great August and September blooming—was a fascinating legend. As our grandmothers told it to us, a sailor returning to England from “over-seas” brought his mother a small plant which she kept and tended in her cottage window until rewarded by its drooping flowers, in which condition it caught the eye of His Lordship from whom she hired her lowly cottage. Offering to buy it and being refused possession, his covetousness finally brought him to offering for it her cottage rent-free while she lived, to which she further added the stipulation that she should have the first plant propagated therefrom for her window-shelf; which conditions—the bargain consummated—were adhered to by both parties, and both, of course, lived happily ever after.

One can hardly imagine a garden of this kind without its quota of potted geraniums. And why should a geranium at the instant when it escapes its best rôle as a household plant of cheerful and decorative worth on the flower-shelf in the window—or at least as a potted ornament in the arbor or pergola or on the terrace—become, when it descends to torturing the turf, an almost loathsome thing? And why will that shade of color which is adorable in a rose become in phlox a shade almost hard to endure? Such questions to note and answer; such uncertainties to encounter; such adjustments to make, constantly and with growing success and

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achievement, constitute much of the fascination and charm of gardening. To be without the love of it is to miss much of the gusto of life; and to be lacking in the proper appreciation of it, if one has a country or even a suburban place, is to miss much of the necessary stimulus and spur for making it attain to that degree of perfection in composition and individuality which produces the ideal place in which to pass the best hours of life—the home hours.

Most of us dream of it—as of a castle in Spain; some of us attain it as an actuality to a degree only; and a few of us—a very few—reach the ideal: the creation of a home which shall express individuality—the individuality of the owner, the intimate atmosphere of which comes largely after the architect leaves, when the interior is furnished and the exterior horticulturally garnished. It is then that the background created by the architect in collaboration with the owner, both interiorly and exteriorly, comes to the supreme test; and it is surprising to many to find how easily marred is the result by a false step, and the realization that an astonishingly large part of this sought-for ensemble is found to lie in proper horticultural adornment.

Architects have usually championed the formal garden, as is natural from the fact that a plan has first to be made—the making of which calls into play his love of symmetry, proportion, and picturesqueness of composition. The advocates of the informal, or “naturalistic,” school will here cry out that picturesqueness is *their* quality and call attention to the undeniable beauty of composition of their curving line and natural disposition of foliage. That the advocates of formality easily win their argument would seem unquestionable, however, if one stops to consider the number of acknowledgedly beautiful pictures of gardens which show a preponderance of formal lines and garden architecture in their composition. An occasional widening of lines in square, rectangle, or circle, with perhaps a central feature of urn, deco-

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rative flower-pot, statue, or pool, at once furnishes the subject for the picture—provided it be graced by a background of foliage sufficiently varied in form and color; whereas the informal type of garden—charming as it may be at times and under certain conditions—slips about uncomfortably the minute the camera is pointed at it, and refuses to give the artist who may plant his easel in front of it a better vantage-point than he can find in many a woodland wild-garden of Nature's own making. A formal alignment, most loosely treated as to planting, is the scheme which most of us remember as that of the usual Colonial garden. And the interesting relation of the garden to the rear of the house, and often the working quarters, is one of the most charming notes of the aspect. Therefore one almost invariably finds the Colonial garden at the rear of the house—protected from the gaze of passers-by and giving that privacy which seems to have become a missing quality of our modern gardens through the wholesale sweeping away of walls, fences, or even hedges to enclose and define the garden limits, thus forcing the owner, if occupying a detached urban or a suburban house, whether he likes it or not, to live, when out-of-doors, upon his lawn, within easy call of friend, neighbor, or newsboy. In the South particularly, one often finds even the best architectural features of the house on the garden side, as in the Rideout House in Annapolis; and another triple house a few doors below has very large living-room porches (Pl. 133) of early date attached to their rear or garden elevations. The rear porch of Homewood, in Baltimore, although its architecture is not quite so extraordinarily beautiful as that of the front, is a delightful livable porch-piazza; and the non-committal street fronts in New Orleans and Charleston sometimes mask a courtyard or garden of thrilling beauty where oleanders are at their happiest and the cold perfect beauty of the camellia with its rich evergreen foliage recalls many a courtyard of Italy.

One architect thus recounted his experience when asked

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if he possessed a garden: "No, but I once had. And I remember that I never got so much satisfaction out of it as I did when it was just laid out in its formal beds and was bare of planting. The design was there, the borders defining the paths and forming the beds—and to my mind it never looked so well again." Which for him may all very well be, for it is doubtful if he had within him any of the real love of gardens—else he would have continued to own one. Equally spaced garden ornaments would have given him joy, and a garden wall would have appealed to him for its texture and form, regardless of its need of green veiling in places. To him design was paramount, even to the extent of viewing brown earth with a ribbon of green enclosing it.

Brown earth! A word for it. Do not be afraid of it. Do not plant a "carpet" of violas or daisies as "background" for your roses. If there is anything more beautiful than the shadows of a rose bush or a plum tree traced on freshly moved brown earth we do not know it. It is not enough to walk through the garden and view it. One must needs have the rake that did it in his hand—to have just been painting the picture—thoroughly to appreciate the color scheme, the subtle lines and silhouettes and the general joy of being a garden enthusiast.

Our most noted American impressionist painter says there is no brown in nature. And from his pictures—scintillating with atmospheric effect—we must admit it. Rather, to him, his brown earth becomes brown madder; his thrifty rose-stalks tinge red-mauve; his marigolds glow in burnt orange; his green cabbages cast purple shadows, and his purple cabbages—"really," asks a facetious critic of his pictures, "what kind of a shadow *does* a purple cabbage cast?" His roses, his strawberries, his ruddy rhubarb-stalks, all glow with a new color, but seem only a natural sequence in his transposed key—a Debussy scale put into actual glowing color with strange and beautiful effects with low horizons and upward, outward,

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soaring, colorful—though broken—spaces. One thing is certain: the man has the joy of living within him and we feel that he can paint as he does only because he is fond of his garden.

And it is a garden dearly to be loved, straggling up hill behind his Colonial New England house, with here a peach espalier on the studio wall recalling France; there a lemon tree (potted), with ponderous lemons too—slightly shaded on the edge of the grape arbor—suggesting Italy; and here a standard gooseberry, a miniature tree with opalescent green fruits, enormous for the size of the tree—truly English—suggesting tarts; fig trees in buckets bearing—promise—to sound of Spain; a bed of hybrid tea-roses telling triumphs of the clever hybridizers of France, England, Ireland, and America; and at the top of the garden, an old apple tree apparently imitating the banyan—profusely belegged—and platformed in its branches, a seat surveying the climbing garden. And it all hangs together and, in spite of imported features, is thoroughly New England, so light and harmonizing is the touch of the artist and so entirely does the informal formality echo our early gardens and help the simple old house below.

And if we enter the house—as we feel from our interest we shall be allowed to do—we shall find that *there* are strange things done, dangerous to emulate; for the artist's insight is a rare one and his touch sure, and the result is the natural expression of a strong personality. In the "Salon" the simple, wide, unpaneled and lightly capped wainscot is unmistakably *yellow*, but enclosed between white base and cap, while the walls, by reversal, are white, thus transgressing all known laws of New England Colonial work. The floor of deep dark red glows with rug-splashes from Afghanistan and Bokhara, while perhaps next it one sees a curiously archaic effect in woven rags from "the Provinces"—some capture from near Quebec or Grand Manan. And on the white walls a print from Japan, a picture or two from the artist's hand, and hanging from

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nails of good old New England manufacture—which give so much more the feeling of strength and stability than the insecure-looking picture moldings—strange and valuable brass plates from Spain, French mirrors of queer shapes, and the still queerer and wholly delightful modeling in the carving of the early work of Middle France. A “bread-cage,” beautifully *brown*, from Arles, vis-à-vis a couch covered with a gem of a Yankee woven coverlet of blue and white; and on the fireplace side of the room a Franklin stove innocently jostling a swelling French bureau of extraordinary design and workmanship. And *why* does it all look so natural, so without effort, and so satisfactory? It is the old story of knowing how—the old story of a simple satisfying background against which are placed well-chosen articles of furniture and house garnishing by a person who knows and *feels*; things adjusted with discrimination—the right forms and textures against the right construction and color. And here the background cries out to be simplicity unto bareness; otherwise disaster would result. Somehow the spirit of the delightful garden without seems to have accumulated such an excess of strength and desire for expansion that it forthwith marched inside the house and spread its cheerful charm and influence over each and every feature of the home. Conclusively the whole effect puts the painful New England parlor of old effectually out of mind; and at a glance one has no fear of encountering that ancient musty parlor atmosphere which too often accumulated in seldom-used rooms, and can safely plan on the absence of great blobs of coral blocking the front door, if he chooses to leave the house that way.

Too often the reproach can be aimed at the Colonial garden that it is narrow and prescribed, that its accents either in the way of broad paths, architectural features, or centers of interest are lacking or feeble. Still there are numerous instances of broader treatment. Mount Vernon seems, in its garden, as in its house, almost an anomaly among Colonial

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estates. Here we find a garden commensurate with the scale of the house—broadly conceived and carried out, masterful and resourceful like its owner and his brother, Lawrence Washington, to whom has never been given the modicum of praise for his first initiative, conception, and share in the up-building of this remarkable estate. The paths are wide; the box borders have been planted with proper regard to their ultimate high-growing proclivities; the flower beds are of adequate size, and the garden's relation to the buildings adjoining, is well spaced and studied.

At Quincy, Massachusetts, there is in front of the house of Edmund Quincy (whose daughter "Dorothy Q." was romantically married to John Hancock in a remote Connecticut town during flight from political harassers in the troublous days of the Revolution) a broad *allée*—now of earth, whatever its former material—and at least several hundred feet in length, down whose ample space one can picture after-dinner guests of olden days parading sociably, three couples abreast and still leaving room for the benches occasionally lining the sides between the straightly aligned trees, as well as plenty of room for the wide skirts of the ladies and the flourishing of the indispensable cane and snuff-box of the gentlemen. Formerly this feature ended at the street, up a few steps with a gateway for pedestrians, between a pair of great European lindens—this feature of old entrances being frequently found in front of the better mansions of New England, as in the case of the Sever Mansion in Kingston and the Winslow Mansion in Plymouth, where two daughters of the house, dismounting from their ride, are said to have thrust their impromptu riding whips of linden into the ground, which to this day remain to attest the truthfulness of the legend!

Parallel to this *allée* at Quincy and about fifty feet to the left, approaching the house, was another unusual feature, looking much like a canal but being in reality a small brook,

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dammed and made into a formal sheet of water about fifteen feet wide, its confines enclosed with stone walls, above which grassy banks slope away gently, allowing a better view of the water. The farther bank, lined with beautiful willows in a Metropolitan Park Reservation, but of narrow dimensions just here, effectually shuts out the crowding wooden houses of an encroaching Boston still happily somewhat distant.

Terraces of grass or earth were frequent features, and in the garden back of the Gardiner-Greene House on Pemberton Hill in Boston-of-old reached a degree of elaboration and perfection quite unique. A painting of this charming garden (Pl. 137) shows at the base of the hill back of the house the courtyard with a clear and unobstructed space between the house and garden, which began with a fence and gateway, giving value to the features rising, apparently, the entire height of the considerable hill behind. Steps—arches—grape arbors (oh for a return to them from our cheap, pretentious, too-poor, imitation pergolas!)—hedges, and even the not-to-be-ashamed-of glass grapery, all play their part in making this view from what seems to be a hall-landing window charmingly picturesque—not too grandiose for enjoyment, and well-scaled and placed in relation to the fine old mansion (Pl. 79), now, with so many of its day, of the regretted past.

A more simply terraced and modest garden was in Plymouth—now too of the past—where the house was directly on the street, relic of the habit of those days when, for protection against Indians, the houses of the Pilgrims huddled on the street which held all their buildings enclosed in palisades of tree trunks. The entrance from the street to the lower level of the garden was at one side of the house, an enormous horse chestnut agreeably shading the gate, inviting a pause to view the mounting garden behind. Five flights of steps of varying heights led upward, the last being on a granite wall—perfect background for growing things!—which held up the next parallel street, from which rose the same

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hill—the Burial Hill of the Pilgrims—used as their second place of interment, during the early use of which their poverty was so great that it denied them means wherewith to purchase stones with which to mark the graves.

Taking from them the term “dykes” for terraces—which designation they acquired and brought from Holland—we find the broad level space of the first, third, and fifth “dykes” gave contrast to the other narrower ones and sufficient space for walks at the foot of them.

A flower-bed was next the walk, and then a grass-plot big enough for croquet, ringtoss, or other small games, while the long axis was quite sufficient for archery, and trapeze and swing found accommodation from the branches of a large osage orange tree and a pear tree of a size not often seen. The arches which graced the tops of the steps were of the lightest construction, to bear delicate-growing climbing roses and clematis, except in one instance where a modern innovation—a wistaria vine—had so wound its strangling clutch around the frail woodwork that the arch had to be reinforced by another with horizontal slats between the two. Ornamental ball-capped columns (Pl. 135), draped with the dark green of English ivy, rose from grass plots; and here were damask roses—blush-white, pink, and deep pink; irises of the lilac-white, sweet scented kind, “Florentina,” from which the orris root of the apothecaries is made,—recalling the legend that an Irishman, bringing the then unknown iris to his native isle, pronounced it “orris,”—and the similar deep purple one sometimes sprouting from the other; clumps of polemonium, bee-balm, dielytra, madonna lilies, herbaceous peonies, and huge bushes of the tree peony, “Moutan,” the first to be brought to that part of the state. Similarly the courtyard formed by the two ells from the main house of early-eighteenth-century date had on its walls the oldest Isabella grape-vine, the garden also containing the first wistaria left out over winter in this climate where it was supposed to be tender, the

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amateurs of that day feeling repaid if the cellar-wintered tub containing the marvelous plant bore a few of its sweet drooping violet flowers in the spring! Huge cherry trees around which two sizable boys with difficulty could clasp hands, and many an old pear tree of early and forgotten varieties gave by their large growth that indefinable charm and grace of the Colonial garden. Many a garden lapsed—during our dark ages—and comparatively few weathered the “bedding out” period and the craze for annuals; but the old box hedges, which for some reason were often left, have furnished the clue to the plan of many an old-time garden and assisted in its restoration.

Old Salem, in Massachusetts,—recently visited by an appalling fire which, most fortunately for students of Colonial architecture in America, hardly touched one notable example of its old-time houses although block after block of factories, tenement houses and the poorer dwellings were quickly reduced to ashes,—shows us several quiet gardens.

Occasionally here there was a sort of “forecourt” by the side of the house to lend distinction and check too sudden advance on the privacy of the garden; and from it a gateway in a fence of similar design and importance to that on the street in front of the house admitted one to the secrets within. At one side, perhaps, the stable, with quaint cupola for ventilation; or a still more unconventional garden house (Pl. 136) with carved festoons between its circular topped windows—once (it is whispered) used for a hearse-house—flanked the court. Ending the vista of the main garden path was frequently a summer house with, perhaps, a domed top and latticed sides to accommodate vines; while at intervals through the garden parallel sections of lattice, unconnected over the garden path, supported such favorites as cabbage roses, and in later days two fine varieties of old garden roses as known to us,—although they were really of much later American origin,—(Feast, 1843), Baltimore Belle and Queen of the

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Prairies, of which latter variety there is a specimen by the side porch of the Van Cortlandt House in Van Cortlandt Park, New York. And, invariably, the old-time honeysuckle, the favorite red "Dutch" beyond a peradventure, found a support and a welcome.

Sometimes these summer-houses—as in the case of that which flanked the Derby House in Peabody, and which now is moved to a congenial spot in a neighboring town—were of most elaborate design, in fact being almost a house, the one in question (Pl. 139) having a second story reached by way of stairs on one side of the passage which runs through the entire building of perhaps 18' x 26' in size. One's breath is fairly taken away on landing at the top of these stairs in a really beautiful room, wainscoted and paneled and with coved ceiling, and delightful cupboards for the putting away of tea-things. And ranged about the room in quaint regularity a pair of sofas, tea-tables, and chairs, all in the best period of Massachusetts' Colonial heyday; while the china, in its refurnished state, has been known to make visitors forget their whereabouts completely. Exteriорly the building—of the rarer elongated proportions of true elegance—is adorned with beautiful window-frames and pilasters, with pedestals and pediment above originally surmounted by statues of horticultural proclivities.

Elsewhere in the same grounds of this New England garden, where this notable building now finds a new resting-place after a journey of miles, is an altogether fascinating summer-house of tiny dimensions and of Watteau-like delicacy. Hexagonal in shape, with latticed sides in part and a curious dome-topped ceiling, it is artlessly painted within to simulate the blue sky and starry firmament. It is otherwise, except for the lattices and seats which are green, simply painted white; the whole effect being a building of that delicate playful tendency which graces so well the cross-path, the central point of the long path, or the central greensward features of gardens of

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the old-fashioned sort, which by their force of charm are returning to us in restorations or by intelligent revival.

Such revivals are often, however, far from happy, as for instance when our eye catches in the guide-book of our greatest city the exciting information that in connection with the Van Cortlandt House in Van Cortlandt Park is a Dutch garden. Possibly it was starred, or double starred—we have forgotten. But our disappointment in the garden it is difficult to describe.

That it is a libel on the good Dutch people is too true, and one of that nationality on viewing it must feel resentful at its guide-book nomenclature. A mind of crass vacuity of aesthetics must have conceived its numerous bridges of frightfully hard modern concrete variety; and the same lack of wisdom and fitness of things conceived the moat—which has lost all semblance of being a moat—and the use of retinosperas and blue spruces for living green! One looks in vain for the masses of connected green, the soft full rifts of foliage, and tightly trimmed spots of interesting form and disposition that one expects to find in a Dutch garden; and the fact that it is new, and therefore in a degree excusable for the lack of certain qualities, leaves no encouragement; for a comprehensive scheme is lacking, and in its present beautiless deformity, it is simply indicative of future heights of giddiness to be revealed.

At Stenton near Philadelphia there bids fair to be a garden restoration of unusual excellence. Complete lists of old-time favorites ordered for this garden have been revealed in the well-preserved diaries of the original occupants, and, furthermore, its present users—an appreciative patriotic society chapter—have the reputation, on the whole, of doing this sort of thing well.

Of far more than average breadth of treatment are the ornamental portions of two plantations on the James River—Shirley and Westover. And yet those grounds which are put aside for the garnishment of the home are actually so

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simply treated that one is not conscious that they have received special attention, and it has probably been done in a broad spirit from year to year, so thoroughly at ease do they seem, one feature with another. This feeling is surely the acme of attainment, and it is in sharp contrast to, and inexplicably in advance of, that obvious type of present-day planting which has its groups of twenty viburnums, ten syringas, fourteen bush honeysuckles, etc., etc., all put in with that studied irregularity which smacks too much of the drawing-board and not enough of adjustment on the spot and special and intelligent study of conditions.

Shirley has its various and manifold buildings, well-placed and well-spaced, even to the delightful little old circular brick dove-cot. The extensive lawn offers broad level expanses broken here and there with fine large trees, and, latterly, it is regrettable to state, with a somewhat meretricious sprinkling of "varieties" in spots, possibly to take the place of past-prime specimens, later on.

Westover has, toward the James River from its supposed front entrance,—which however is of similar importance to the rear as regards fenestration and door-entrances,—a broad almost unobstructed but tree-fringed lawn, even to the river-bank. Attractive gateways on either side of this front, a sufficient distance from the house to be in scale with the scheme, give entrance to this suggestive enclosure. The rear looks out on the broad level fields of the plantation, and this being the usual land approach for neighbors, there is placed here the large gateway of attractive iron work bearing in its central spirals in the over-piece, the initials of its conceiver and first owner—William Evelyn Byrd. Two large flanking gate-posts, bearing reckless-looking eagles apparently about to take flight, rise considerably above the other posts of the fence, which occur at intervals and bear an extraordinary collection of carved stone finials—balls with Greek frets banding them; conical vases with curious over-lacing of vine and leaf;

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dignified urns of more conventional design and of somewhat Jacobean tendencies—all put up and “mismatched,” as the owner himself stated when he came back to the plantation after the war, and found them wantonly overthrown from their pedestals, and in pieces. A still worse act of vandalism was the removal at the same time of an important portion of the drawing-room mantel, no clue of which could ever be found. A description of it of many years ago, however, mentions the over-mantel as having a border of marble carved with sportive cupids and the vine and grape intertwined.

If the northern garden and scheme of horticultural adornment is, by comparison, rather restricted about the houses—the layout of the garden inclined to be small and the paths pinched in effect, with inadequate features in the way of grassed spaces—the reverse is true when we come to the plans of towns, and consider the wonderfully attractive villages of the Connecticut Valley, both in the state of that name and in the Massachusetts portion, where streets of charm and real individuality are frequent; and we are filled with wonder and admiration when we find these small towns possessed of wide roads and park-like spaces intelligently planted and thoughtfully cared for.

Near-Charleston, South Carolina, is a famous avenue of live oaks approaching a plantation house which has refreshing breadth; and one recalls a similar avenue of approach to White Hall—opposite Annapolis—of native cedar trees of splendid stature, but rather of accidental happening than intentional planning.

One reason of the dislike that some people have of Colonial houses undoubtedly results from the mental picture uppermost in their minds when the subject is mentioned. Then there “flashes on the inward eye” the deeply shaded, tree-crushed façade of some old mansion of distinguished but grim individuality—trees planted too closely, untrimmed and uncontrolled, and shrubs unkempt and misplaced marring that effect

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of cheerfulness which is of utmost importance, unless the person occupying it wishes to be considered as possessing a forbidding personality. All through the country are fine examples of the early work dropping in pieces; and the altogether attractive entrance gate of some once beautifully kept estate, which to-day hangs on rusted hinges, will open perhaps but once more,—may to-morrow break and drop its burden,—with the result that it will be propped against the adjoining fence a few days and then be carried to the wood-pile on its way to serve as kindling wood. Much fine furniture has met a similar fate, and the danger of like catastrophes still lurks in unappreciative sections of the country.

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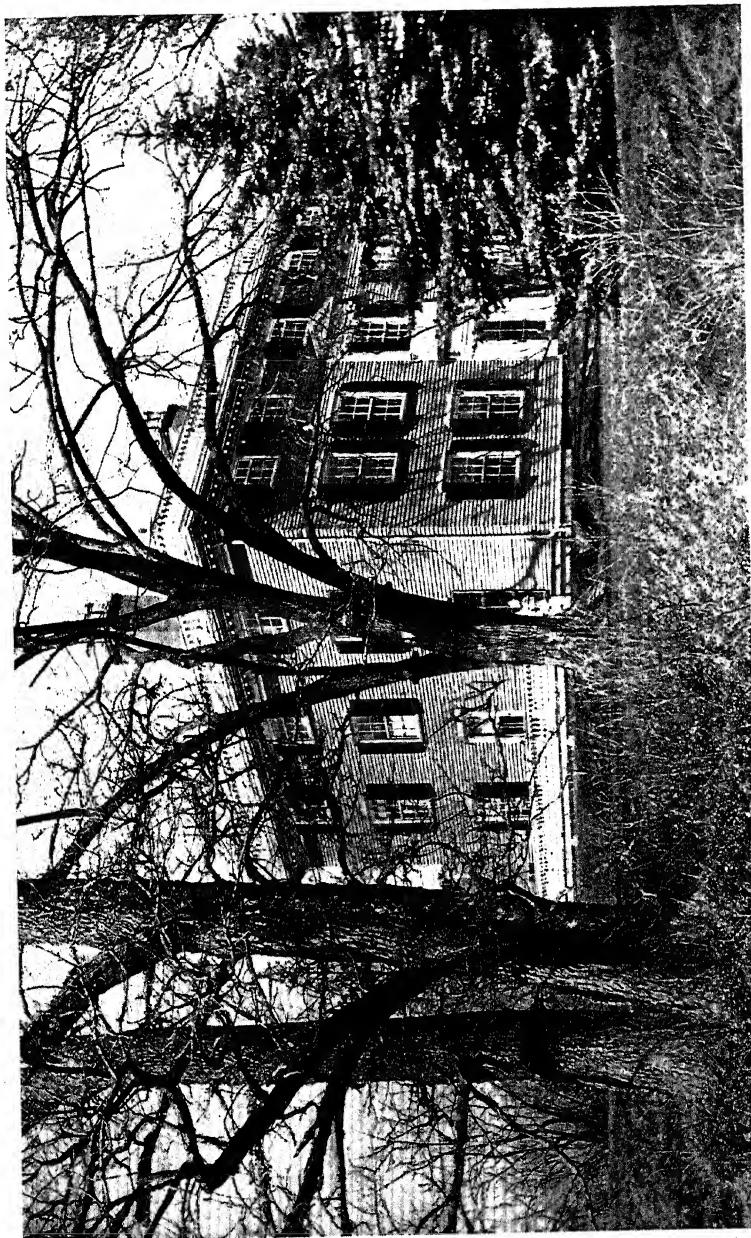
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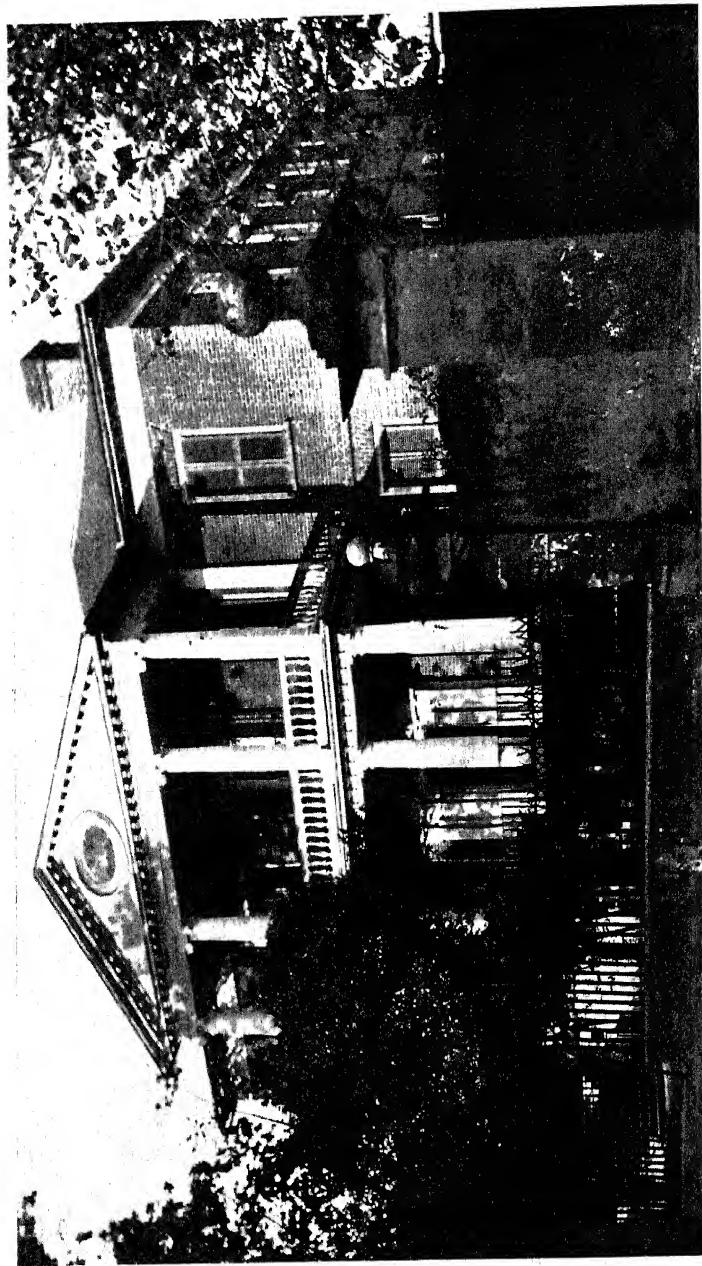
## PLATES





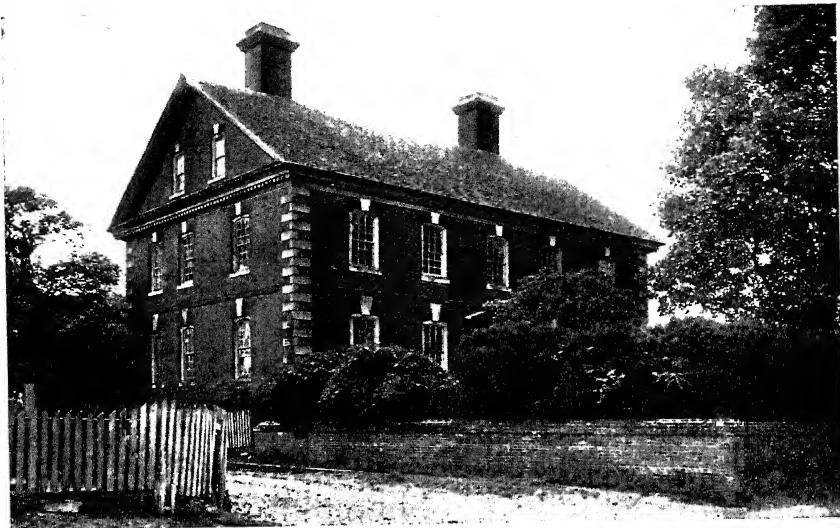
“ELMWOOD,” BUILT ABOUT 1760, HOME OF JAMES RUSSELL LOWELL.  
CAMBRIDGE, MASSACHUSETTS. SECOND PERIOD

“And there were the study windows of James Russell Lowell.”



“A PROUD PORTION OF CHARLESTON,” THE BULL-PRINGLE (BREWTON) HOUSE. SECOND PERIOD  
CHARLESTON, SOUTH CAROLINA, 1760

Fine type of Southern Colonial two-story porch, unusual and well treated. An instance where the entire entablature—architrave, frieze and cornice—is carried around the entire building, greatly to its detriment, being sufficient capping for a public building. It is, however, elaborately enriched, which lightens the effect somewhat, bringing it appreciably toward the domestic scale.



NELSON MANSION, YORKTOWN, VIRGINIA. SECOND PERIOD

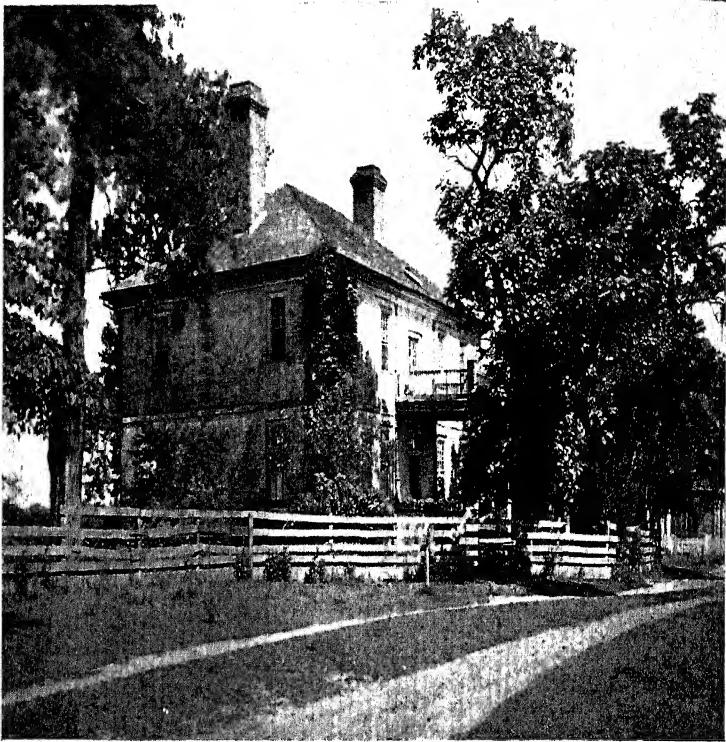
Unusual windows with stone key-block in brick arch and stone quoins. Brick garden walls are rare north of this point. The entire cornice being carried across the base of the gable and up the gable is harmful to the domestic effect. Compare in this respect with Far Rockaway House, page 119.



A COTTAGE NEIGHBOR OF THE NELSON MANSION, YORKTOWN, VIRGINIA  
SECOND PERIOD

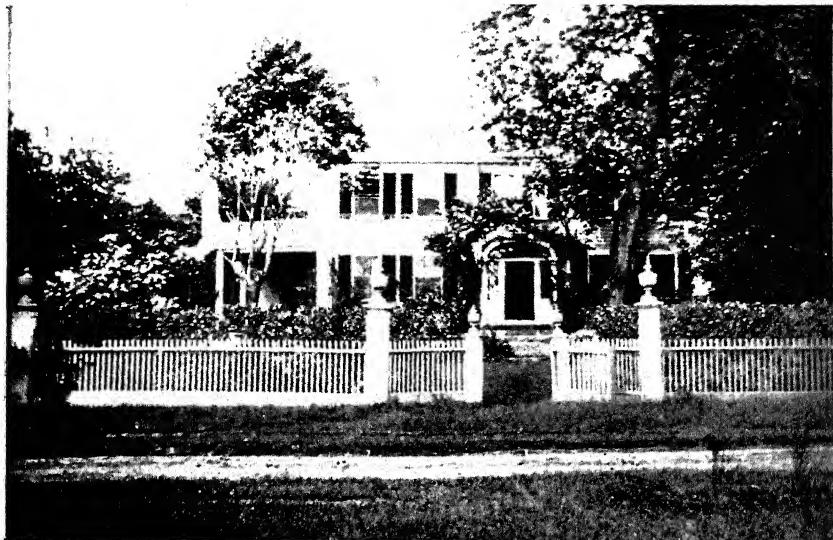
A "docked gable" roof—unusual in Colonial America  
occasionally in South Carolina

Aug  
but  
Plate 4 and 5



COUNSELLOR WYTHE HOUSE, WILLIAMSBURG, VIRGINIA. SECOND PERIOD

Washington's Headquarters. A bit of perfect proportioning and relation of fenestration to wall space. Chimney cap not particularly happy. Fine hip roof.

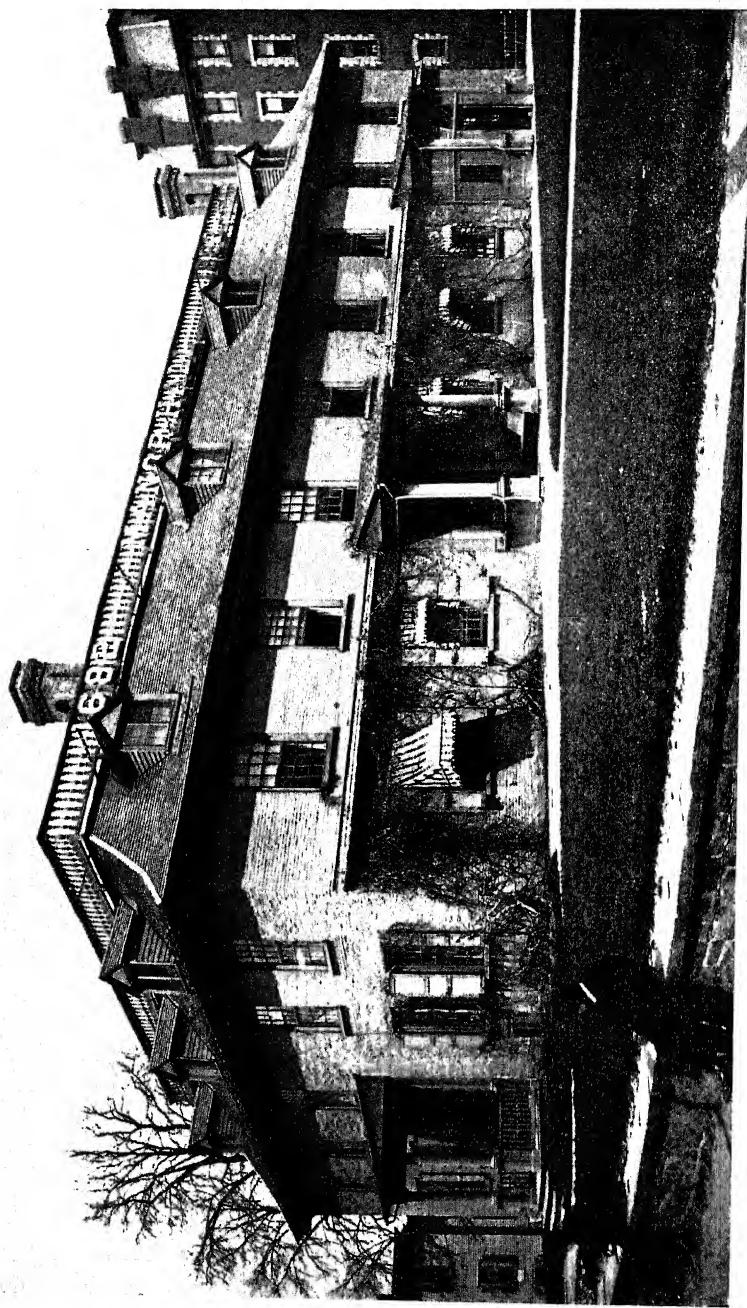


KING CÆSAR HOUSE, DUXBURY, MASSACHUSETTS  
THIRD PERIOD. ABOUT 1800

Good entrance gate and fence.

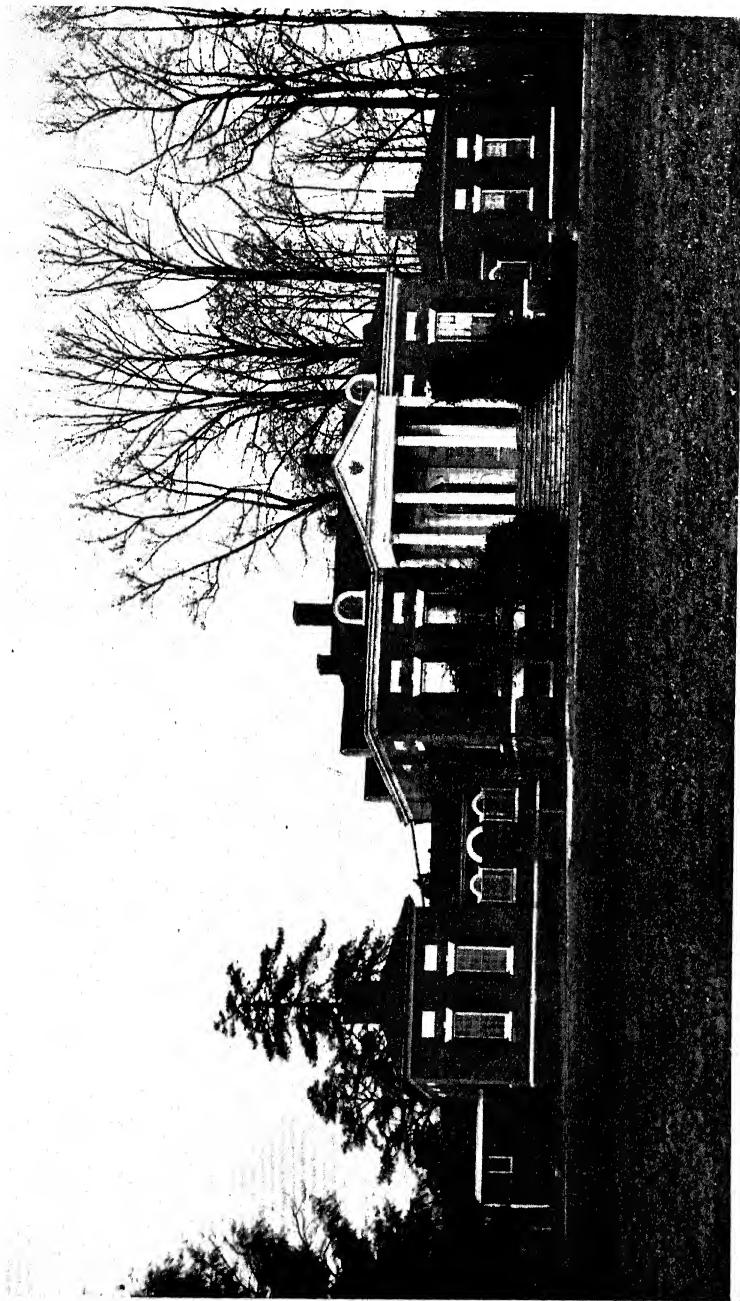


SEWALL HOUSE, YORK, MAINE. THIRD PERIOD. ABOUT 1800  
Showing the value of steps and walls. A dignified approach.



PHILIPSE MANOR HOUSE, 1682. SECOND PERIOD

Unusual break in line of roof and dormers with casement sash.



From Chandler's "Colonial Architecture of Maryland, Pennsylvania and Virginia." Copyright.  
HOMEWOOD, BALTIMORE, BUILT 1798-1800 FOR HIS SON, BY "CHARLES CARROLL OF CARROLLTON"  
A gem of the first water of the Third Period in the South.

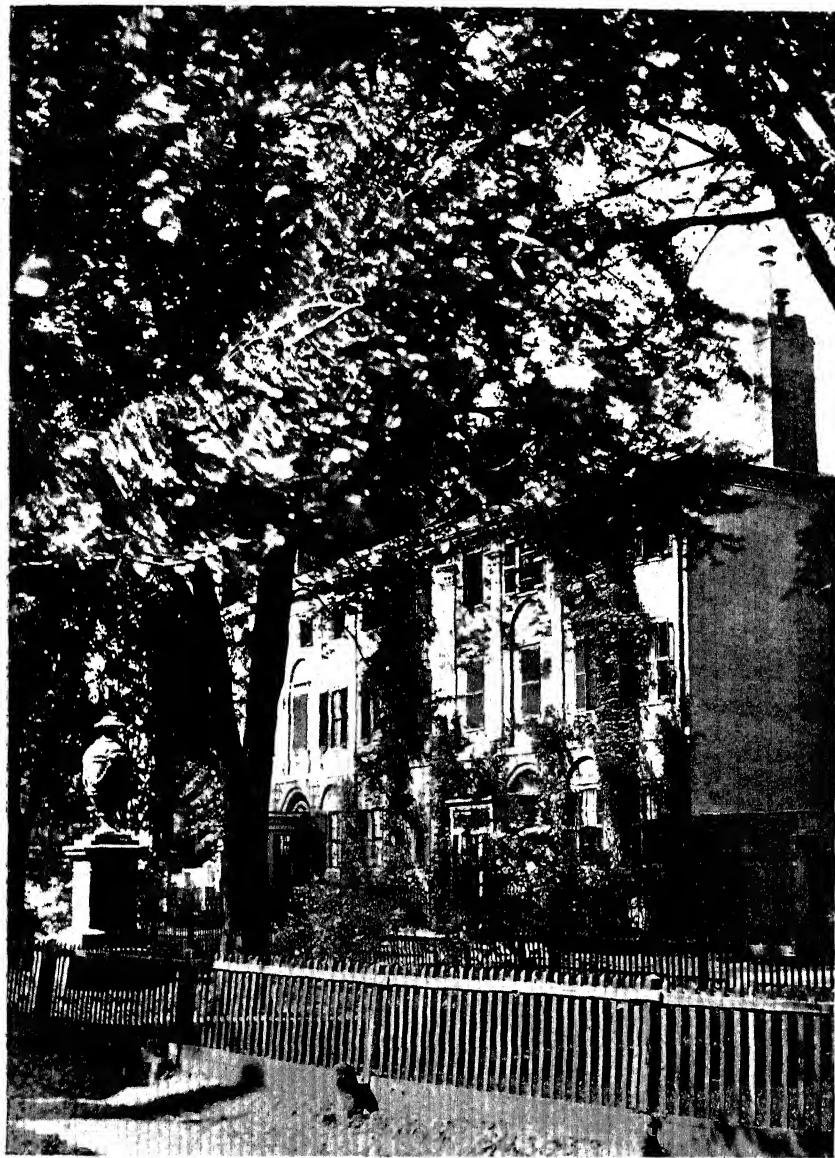


MIDDLETON HOUSE, BRISTOL, RHODE ISLAND

"Utterly dissimilar from anything on the other side of the Atlantic."  
Modern bay-window excrescence.

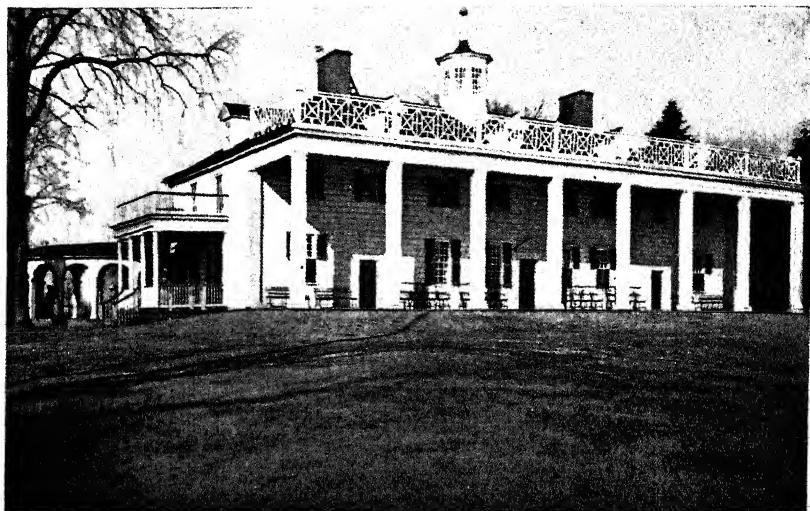


MIDDLETON HOUSE, BRISTOL, RHODE ISLAND  
THIRD PERIOD



FRANKLIN STREET, BOSTON. THIRD PERIOD

Planned by Charles Bulfinch, Architect, in a formal curve, the center being opposite the Public Library, which was on an arch over Arch Street (about 1800?).



Mt. VERNON. SECOND PERIOD



BRICE HOUSE, ANNAPOLIS, MARYLAND. SECOND PERIOD



CRAIGIE-LONGFELLOW-VASSAL HOUSE, CAMBRIDGE, MASSACHUSETTS.

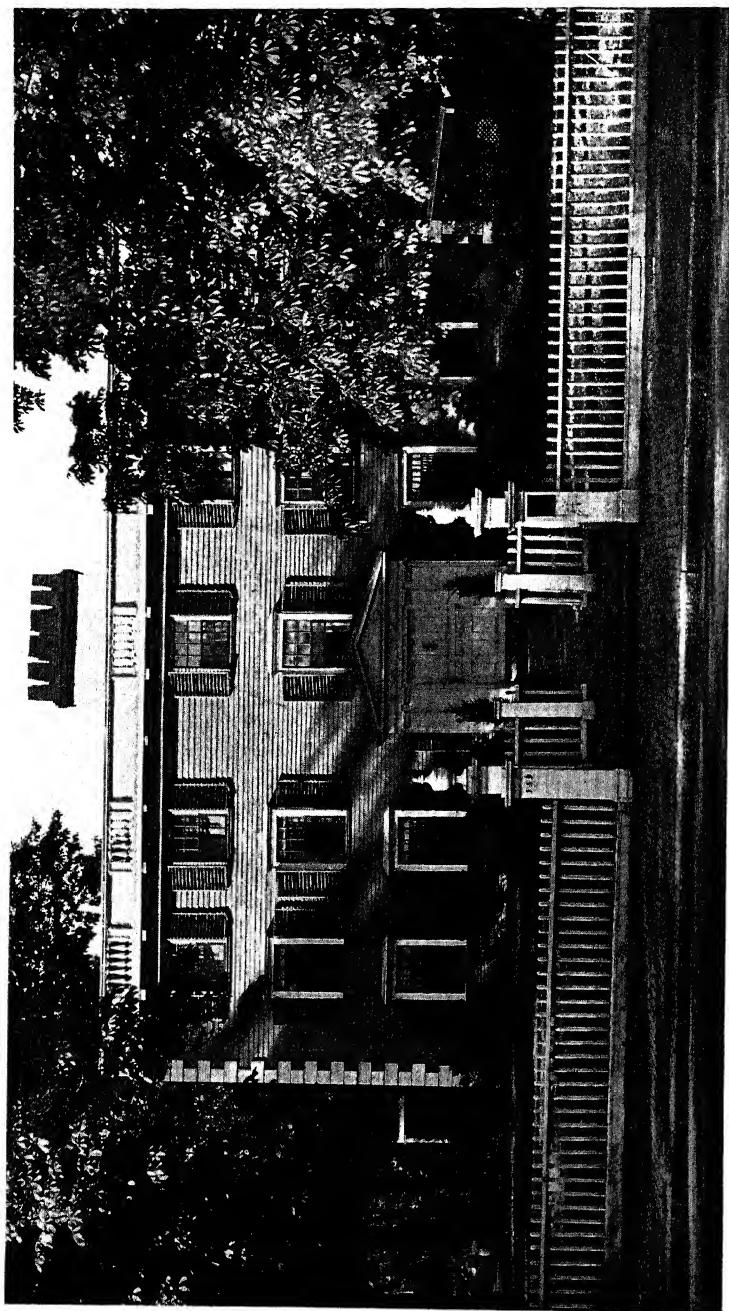
BUILT 1759-60. SECOND PERIOD.

Pilasters of central motif are placed too far in from the corners, making the pediment appear awkward. Because of this feature the house would appear better if wholly painted white. Admirable steps and terrace. Fine blinds—heavy and without dividing rails. Piazza good, but of later period, happily added at the sides, leaving the front sunnily exposed



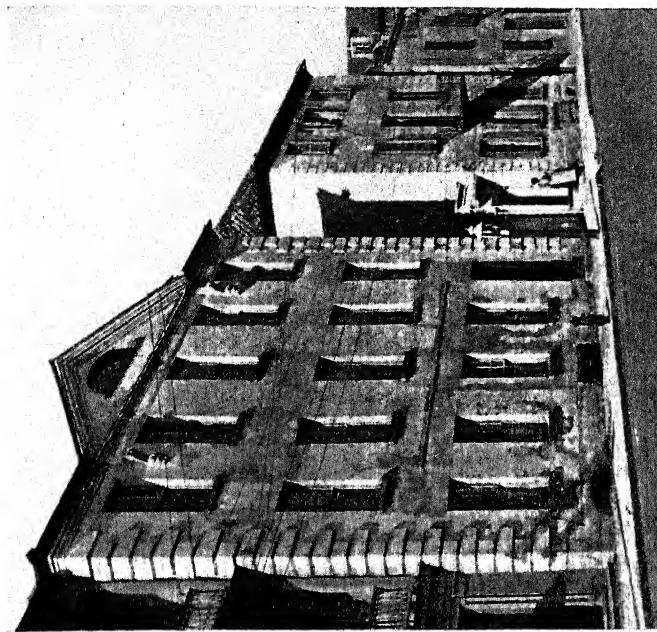
RUINED HOUSE. END OF EAST BATTERY, ON WATER SIDE. THIRD PERIOD

Originally with a tiled roof, its lack of cornice, together with extraordinary color,—being built of cement-covered red brick, painted blue, then yellow, then pink, followed by years of decay,—makes it seem in these ways like a bit of Venice.



Courtesy of the House Beautiful.

JUDGE JOSEPH LEE HOUSE (1760 OR BEFORE), CAMBRIDGE, MASSACHUSETTS  
Good fenestration with many-paned sashes; strong caps, sills, and blinds for the windows; a simple cornice; strongly marked corners, and a splendidly expressive chimney—and the result is rare distinction.



PORTION OF A CHARLESTON STREET, SHOWING FRENCH INFLUENCE

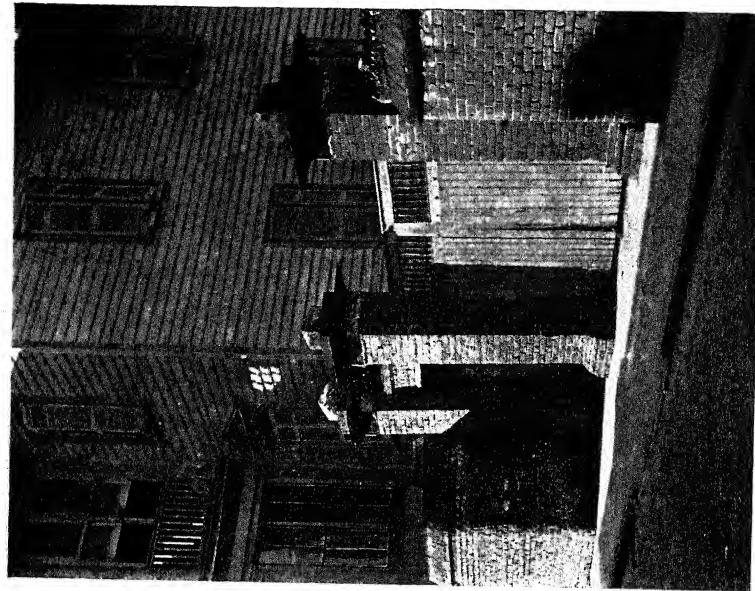
Note the distinction obtained by use of pediment and the tying of pediment into the house by consoles. Note in second house the tiled roof, formerly a common feature in Charleston, and the central iron balcony, usually of beautiful workmanship.



EDWARDS HOUSE, LEGARE STREET, CHARLESTON,  
SOUTH CAROLINA. BUILT ABOUT 1816.

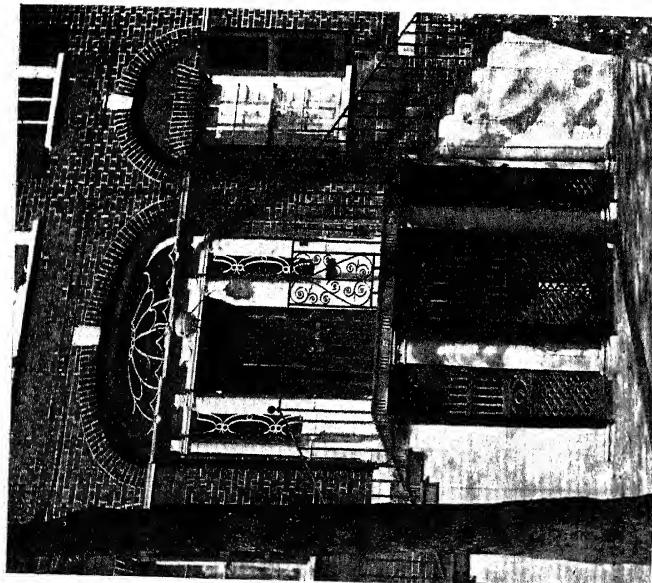
THIRD PERIOD

Typical Charleston superposed piazza, which sometimes was even repeated on the third and fourth stories.



WASHINGTON HOUSE GATEWAY, CHARLESTON, SOUTH CAROLINA, CORNER OF THE BATTERY AND CHURCH STREET.  
THIRD PERIOD

Plates 21 and 22



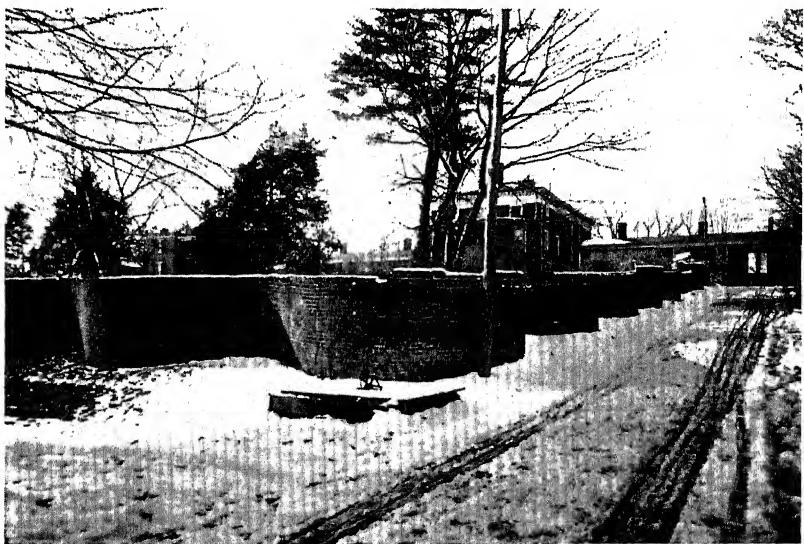
ENTRANCE TO BLAKELOCK HOUSE, BULL STREET,  
CHARLESTON, SOUTH CAROLINA. BUILT 1800.  
THIRD PERIOD

A distinctive and typical approach to the main floor of a Charleston house with service entrance below, where wood, painted black, has been used in place of iron.



LORD FAIRFAX HOUSE, ALEXANDRIA, VIRGINIA. THIRD PERIOD

Triple windows first floor unusual, as is the central third-story window, and its linking with second-story windows by white features. Beautiful garden wall.



GARDEN WALLS AT UNIVERSITY OF VIRGINIA

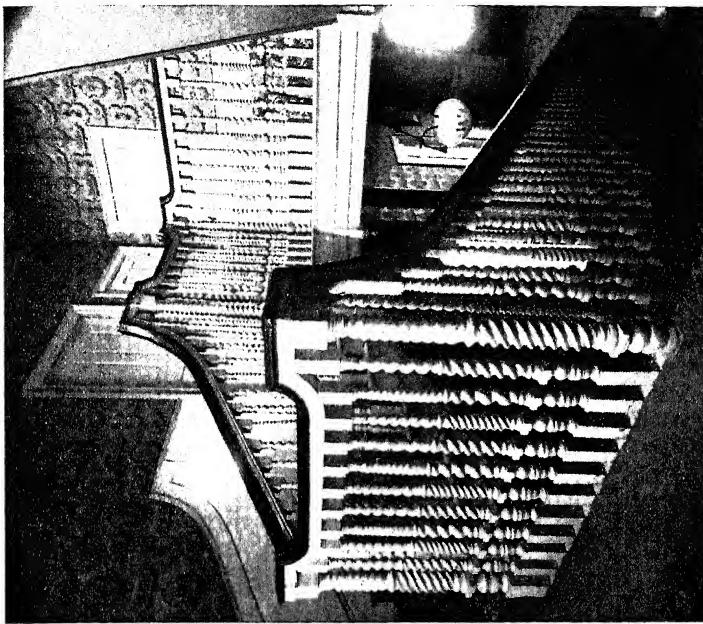
Constructed the width of one brick—for economy of material—in this form.



Courtesy of G. D. Seymour.

PORCH OF THE BRISTOL HOUSE, NEW HAVEN, CONNECTICUT. THIRD PERIOD.  
BUILT ABOUT 1800

David Hoadley, Architect and Builder.  
The leaded glass between the large leads is new.

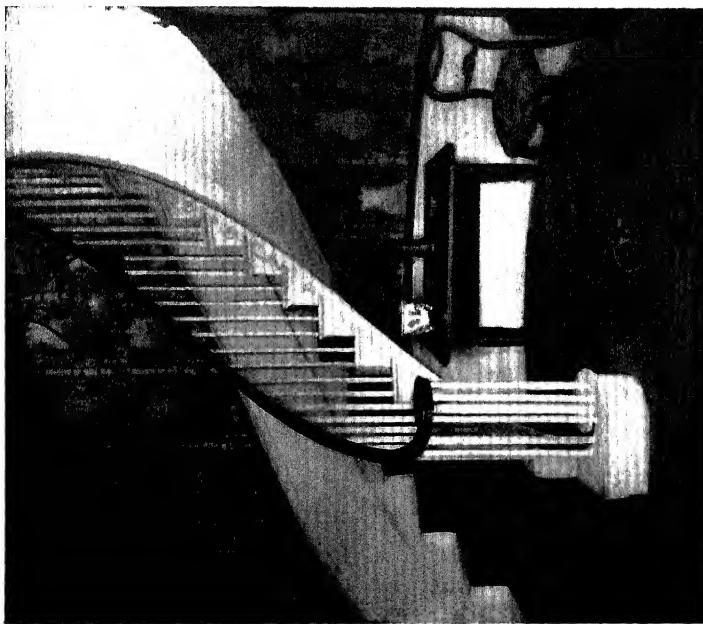


WILLIAMS HOUSE STAIRCASE, JAMAICA PLAIN, MASSACHUSETTS

The richest type of Second Period staircase detail.

Note low wainscot ramping with the stair-rail.

Plates 26 and 27



WATERS HOUSE STAIRCASE, SALEM, MASSACHUSETTS  
THIRD PERIOD

The last note of grace in the simply detailed winding staircase.

Negative by Frank Cousins.



ROYALL HOUSE DRAWING-ROOM, MEDFORD, MASSACHUSETTS. SECOND PERIOD

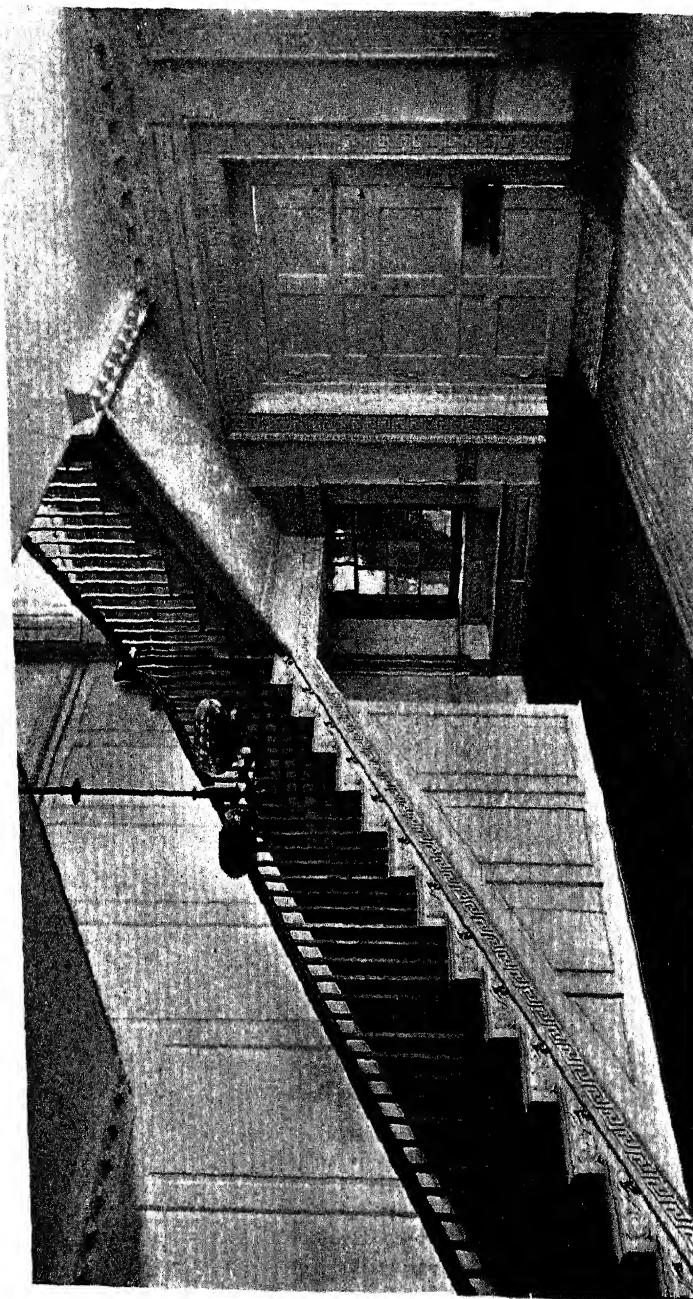


BRICE HOUSE, ANNAPOLIS, MARYLAND, LIVING-ROOM. SECOND PERIOD

Showing paneling in Southern Colonial manner. The cupboard at the right was Colonel Brice's toddy-closet, and Washington was frequently entertained.



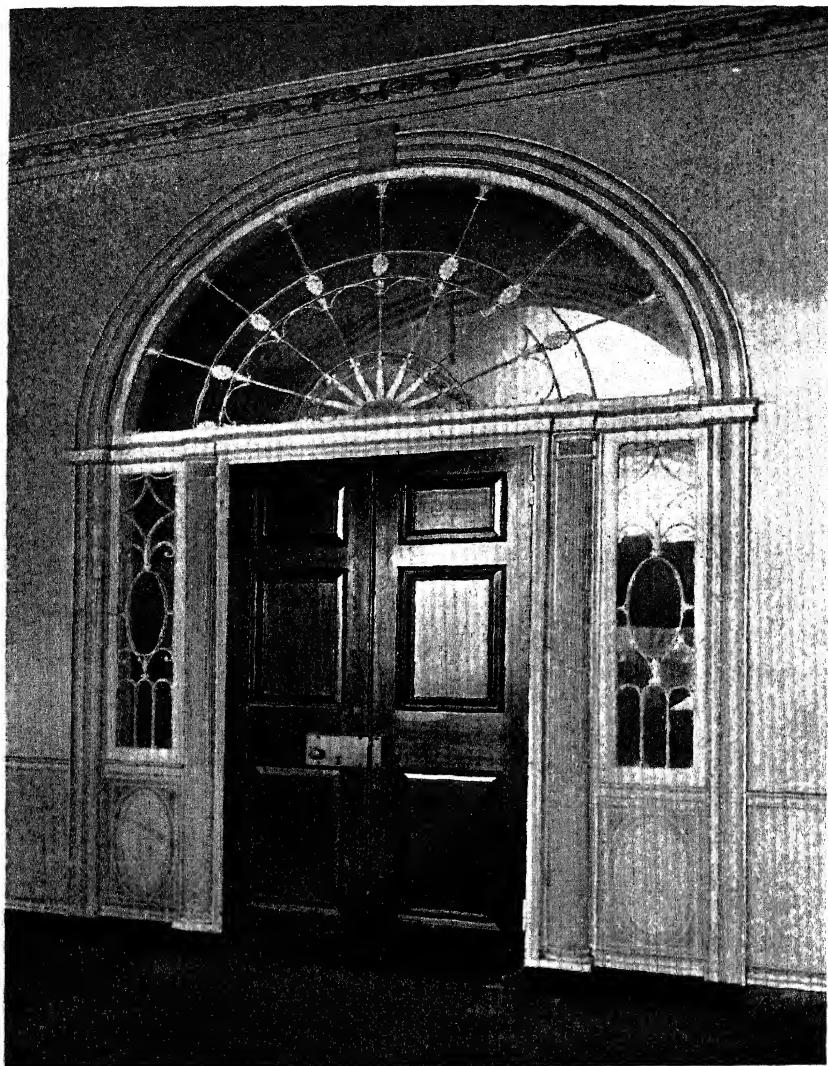
WYCK, GERMANTOWN, PENNSYLVANIA. PERFECTION OF COLONIAL WORK OF SECOND PERIOD  
Begun 1690 (last alterations by William Strickland, Architect, in 182 $\frac{1}{2}$ ).  
A driveway once passed between parts of the house.



From Chandler's "Colonial Architecture of Maryland, Pennsylvania, and Virginia." Copyright.

STAIRCASE HALL, SCOTT HOUSE, ANNAPOLIS, MARYLAND. ABOUT 1765. SECOND PERIOD

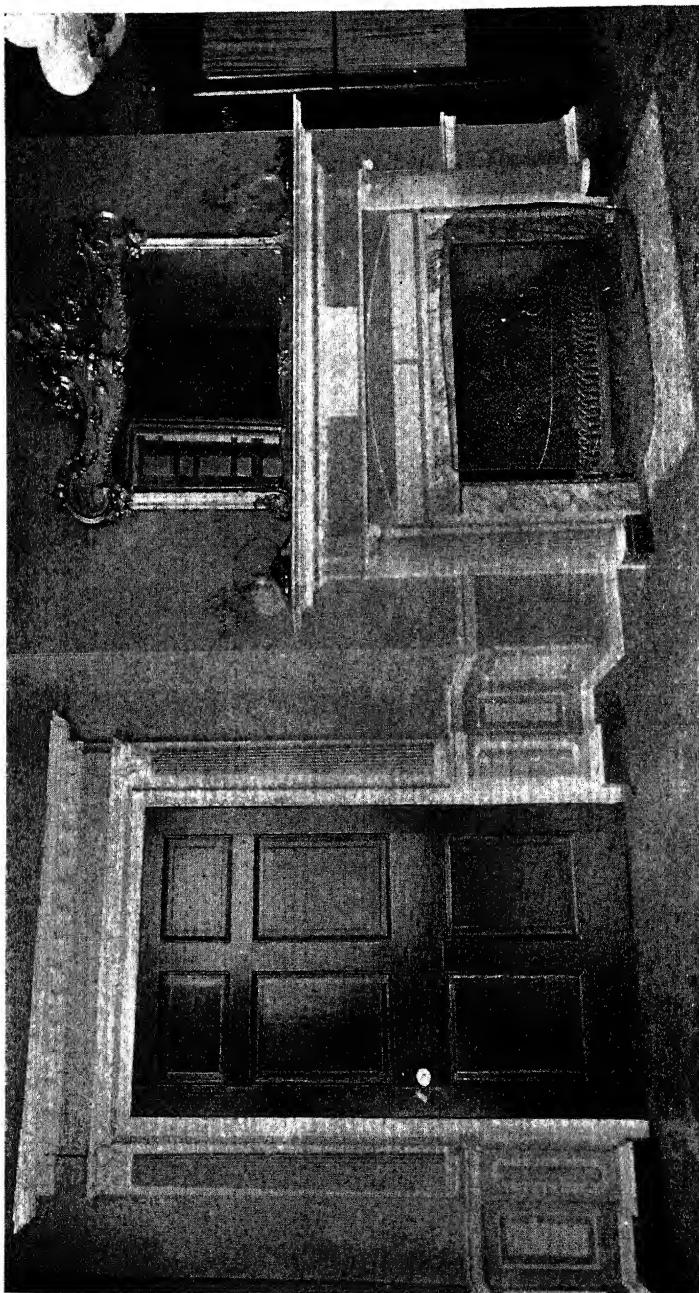
Finely scaled Greek fret around the entrance door and up the stairway: the elaborate, carved bracket under stair-tread and the group of small columns for post at staircase landing.



From Chandler's "Colonial Architecture of Maryland, Pennsylvania, and Virginia." Copyright.

ONE OF A PAIR OF DOORWAYS BETWEEN INTERIOR PASSAGE AND FRONT AND  
REAR HALLS, HOMEWOOD, BALTIMORE, MARYLAND, 1809. THIRD PERIOD

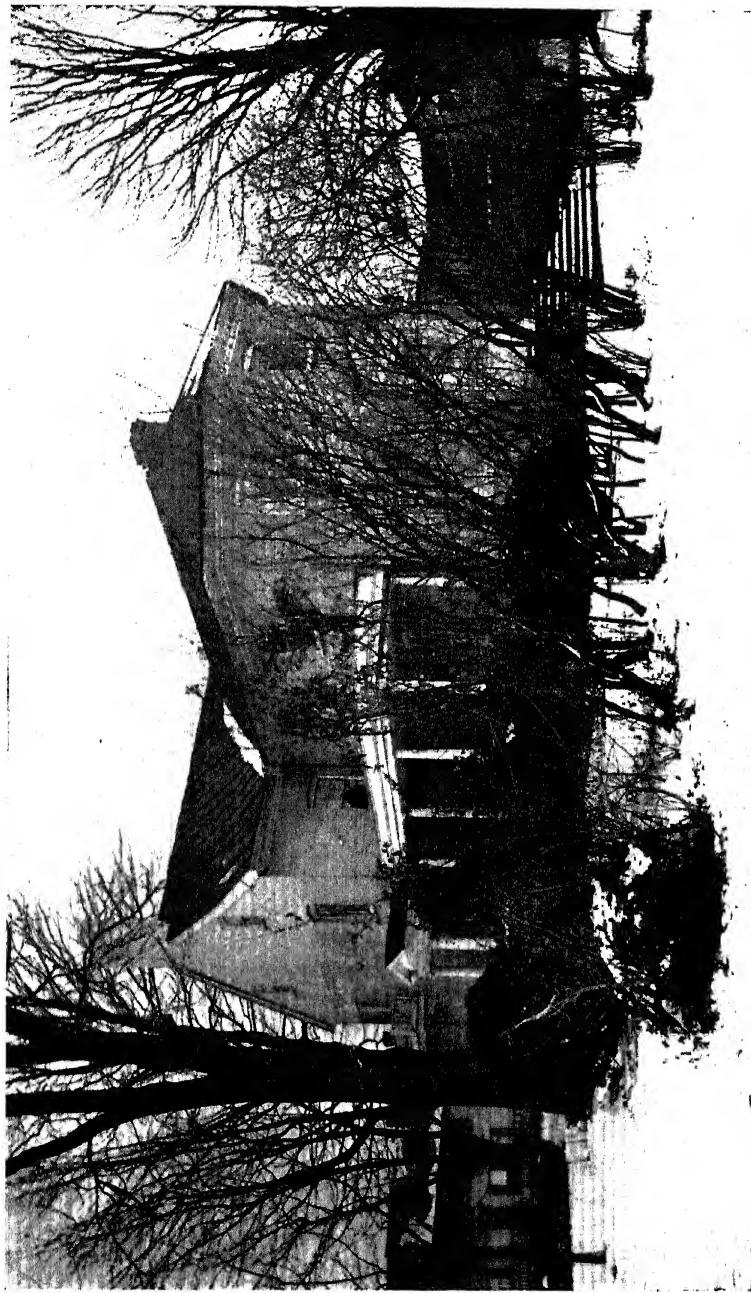
A triumph of proportioning; all except the door itself, which is unexpectedly heavy, with beveled panels and too many mouldings. Total absence of meretricious ornament places it far ahead of the late-eighteenth-century Adam brothers' work in England,—yet undoubtedly influenced by it. Note the use of low marble baseboard finished with wooden mouldings.



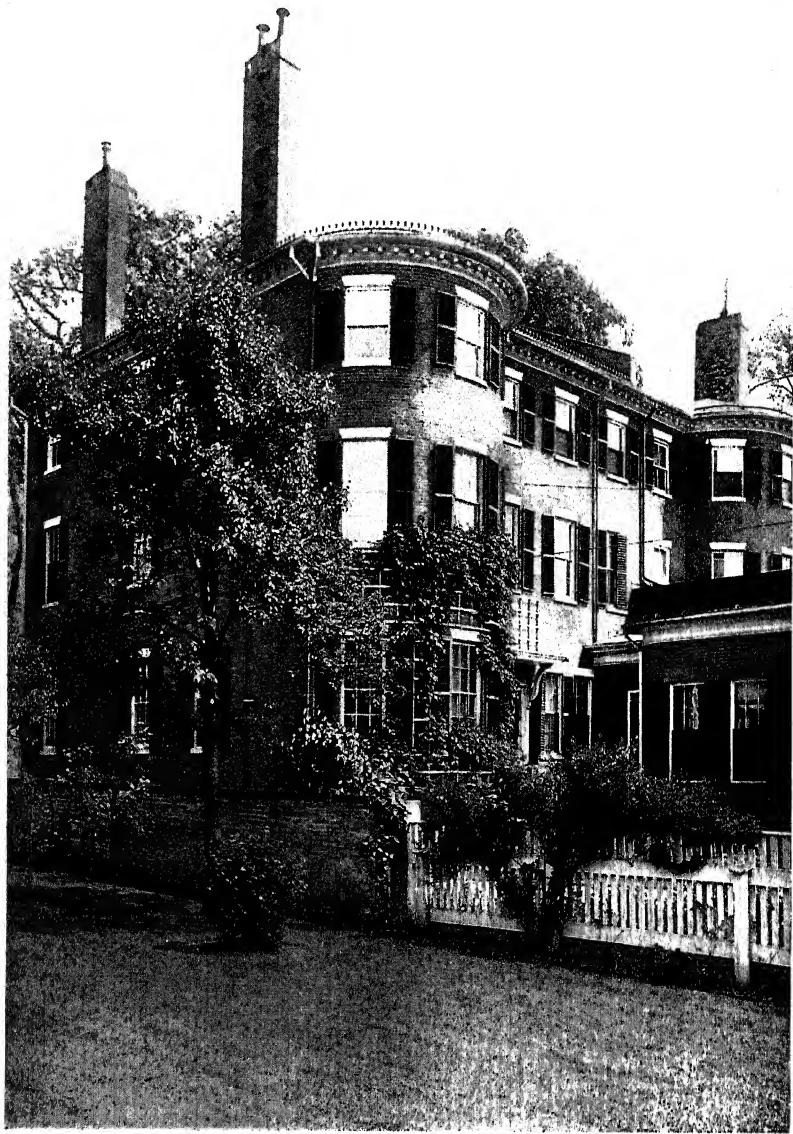
From Chandler's "Colonial Architecture of Maryland, Pennsylvania, and Virginia." Copyright.

CORNER OF DRAWING ROOM, HOMECWOOD, BALTIMORE, MARYLAND, 1800. THIRD PERIOD

Again the marble sub-base and the too heavy paneling of the door. This type of work, with the only free carving that, legitimately used for caps of columns and pilasters, represents the highest type of the last phase of Colonial Architecture.



REAR OF GOVERNOR OGLE HOUSE, ANNAPOLIS, MARYLAND. SECOND PERIOD  
An octagonal end bay with steps to garden from garden-room door.



Negative by Frank Cousins.

REAR OF CHESTNUT STREET HOUSES, SALEM, MASSACHUSETTS. THIRD PERIOD

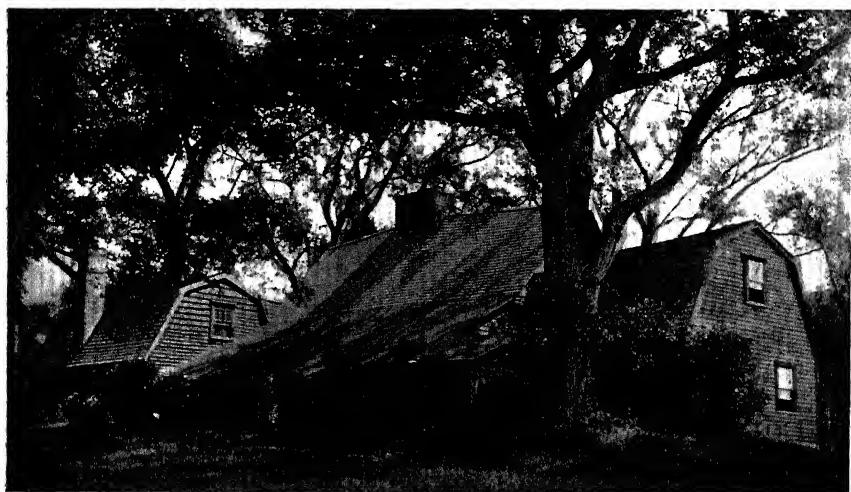
It is possible to have *large* bays,—round, segmental or octagonal in shape,—but  
small ones do not fit the style well.



Negative by Frank Cousins.

GOODHUE HOUSE, DANVERS. FIRST PERIOD. BUILT ABOUT 1690  
BURNED IN 1900

Good example of two-story house with lean-to and "clustered" chimney. The plaster coved cornice is a most unusual feature. Porch is modern.



FAIRBANK'S HOUSE, DEDHAM, MASSACHUSETTS. FIRST PERIOD. DATE, 1636

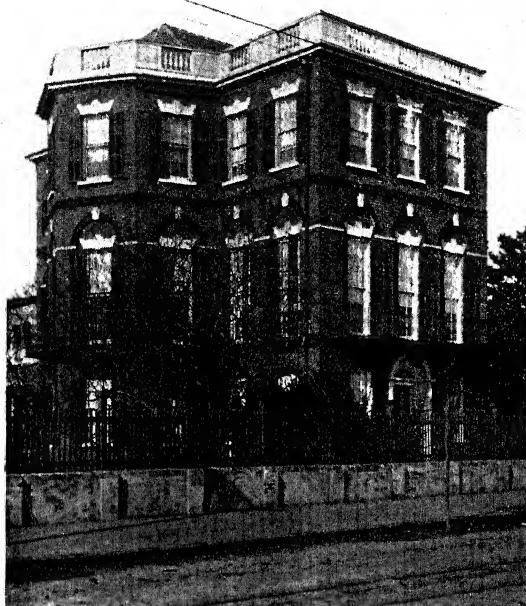
Original house in center is the oldest in the United States, barring Florida and California. It is the least changed house of any, and is in the family of its original possessors. Gambrel-roofed additions were before 1680, according to family records.



DYCKMAN HOUSE, NEW YORK CITY. SECOND PERIOD. BUILT 1787

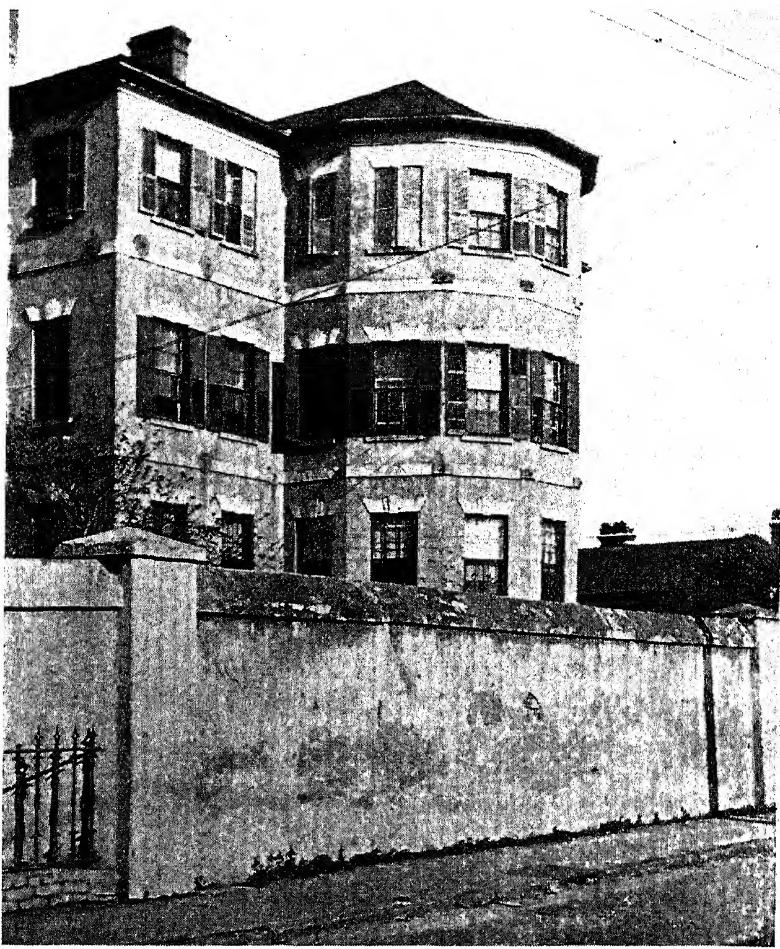
Noticeable for its picturesque composition and combination of building materials. Characteristic of the farmhouses of the period.

*Plate 38*



RUSSELL HOUSE, CHARLESTON, SOUTH CAROLINA.  
BUILT 1811. THIRD PERIOD

The long windows and balconies of the drawing-room floor give great distinction. The marble window lintels are the perfection of the Period, as well as the key blocks, the cornice, and the balustrade above. But the red brick belt courses and arches of the second-story windows are of a harsh red, and not comparable to the Middleton House example.



MIDDLETON HOUSE, CHARLESTON, SOUTH CAROLINA.

THIRD PERIOD

The window lintels are of the best of the Period, as are the flat belt-courses, which have carved, fan-shaped Adam-like ornaments, and these are also over the columns of the entrance doorway. The cornice is unfortunately obscured by hanging gutters. The disfiguring ties of the belt courses of third and fourth stories result from the ravages of the disastrous earthquake.



DUTCH COLONIAL MANTEL

Characteristic version of this style in Third Period. Note the overpowering scale of most of the ornaments and accessories, even to the andirons.

*Plate 41*

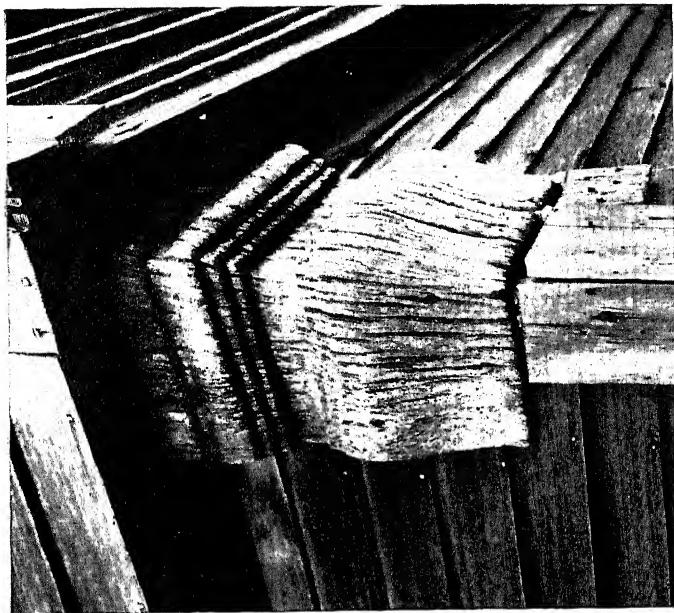


HOUSE OF SEVEN GABLES, SALEM  
FIRST PERIOD, OF VARIOUS UNKNOWN DATES

Original house had three-gabled front (middle gable on porch).  
Large ell with overhanging second story added later.  
Restorations by J. E. Chandler, Architect.



GOVERNOR BENNING WENTWORTH HOUSE, PORTSMOUTH, NEW HAMPSHIRE  
SECOND PERIOD



DETAIL OF OLD FRAY HOUSE, WEST GLOUCESTER,  
MASSACHUSETTS

The corner post—"shouldered"—is roughly carved. It is a piece of ornamented construction of great interest.

Plate 44 and 45



DETAIL OF OLD BROWN HOUSE, HAMILTON,  
MASSACHUSETTS

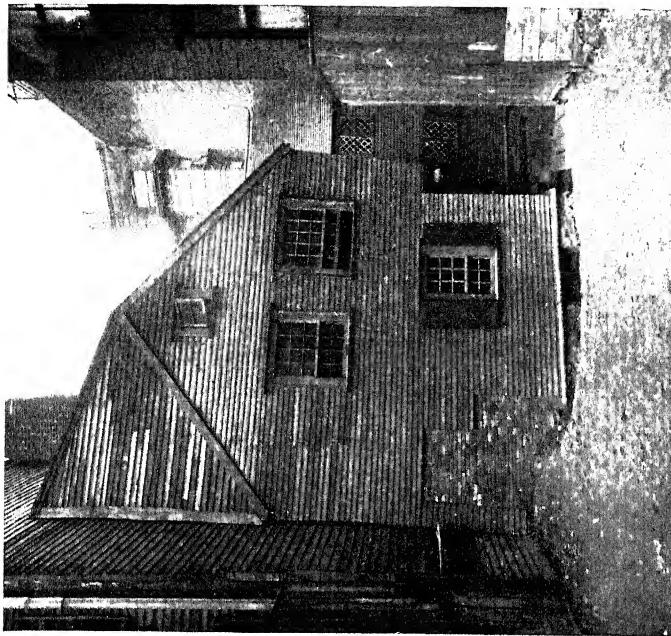
The overhang is unusual in being a framed end showing end girt molded and chamfered. This is a fine type of "drop" ornament depending from the posts framed into the projecting second end girt.



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**PAUL REVERE HOUSE, BOSTON. FIRST PERIOD. BUILT ABOUT 1676**

Restoration of a second-story overhang house. Note drops of corner posts and molded clapboards, and no corner boards. Heavy split-cedar shingles unusually large on roof. Restorations by J. E. Chandler, Architect.

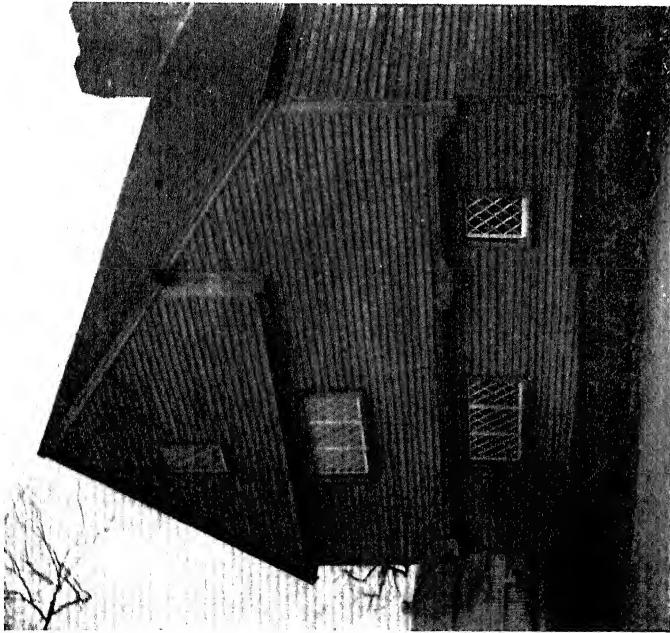


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REAR ELL OF PAUL REVERE HOUSE, BOSTON

FIRST PERIOD

Extraordinary structural overhang in ell. Seventeenth-century casement windows in rear of main house, but eighteenth-century, double-hung windows in ell.

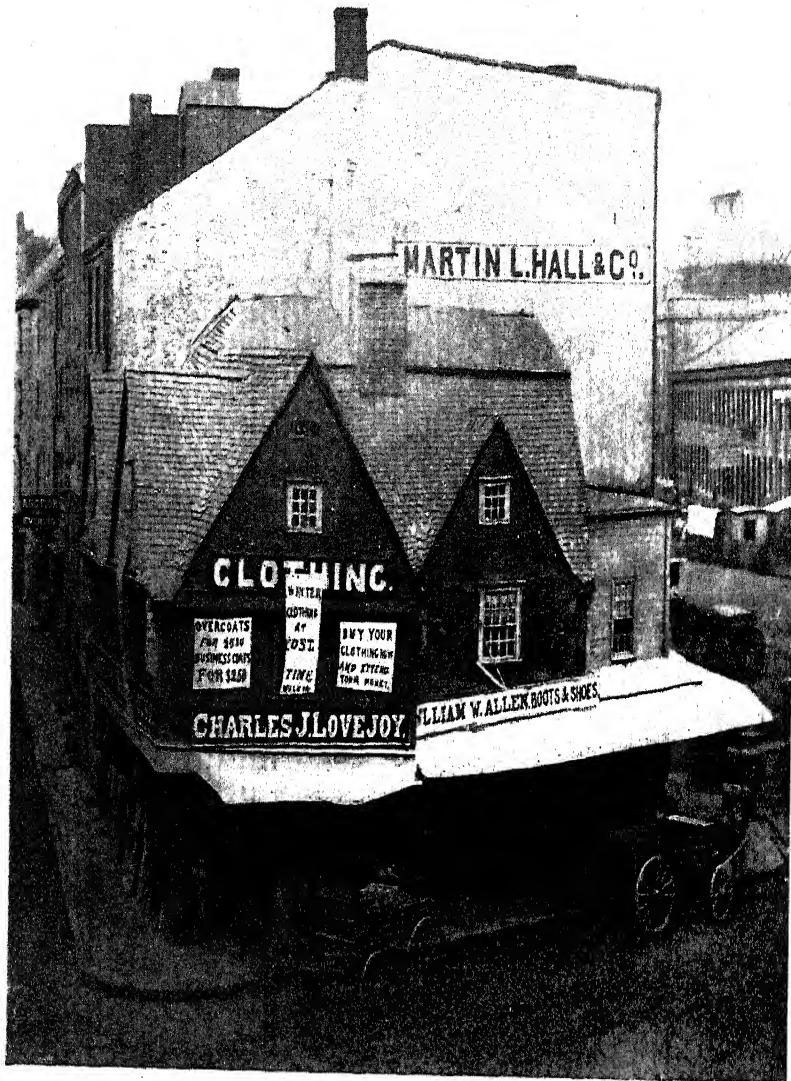


END VIEW OF WHIPPLE HOUSE, IPSWICH, MASSACHUSETTS

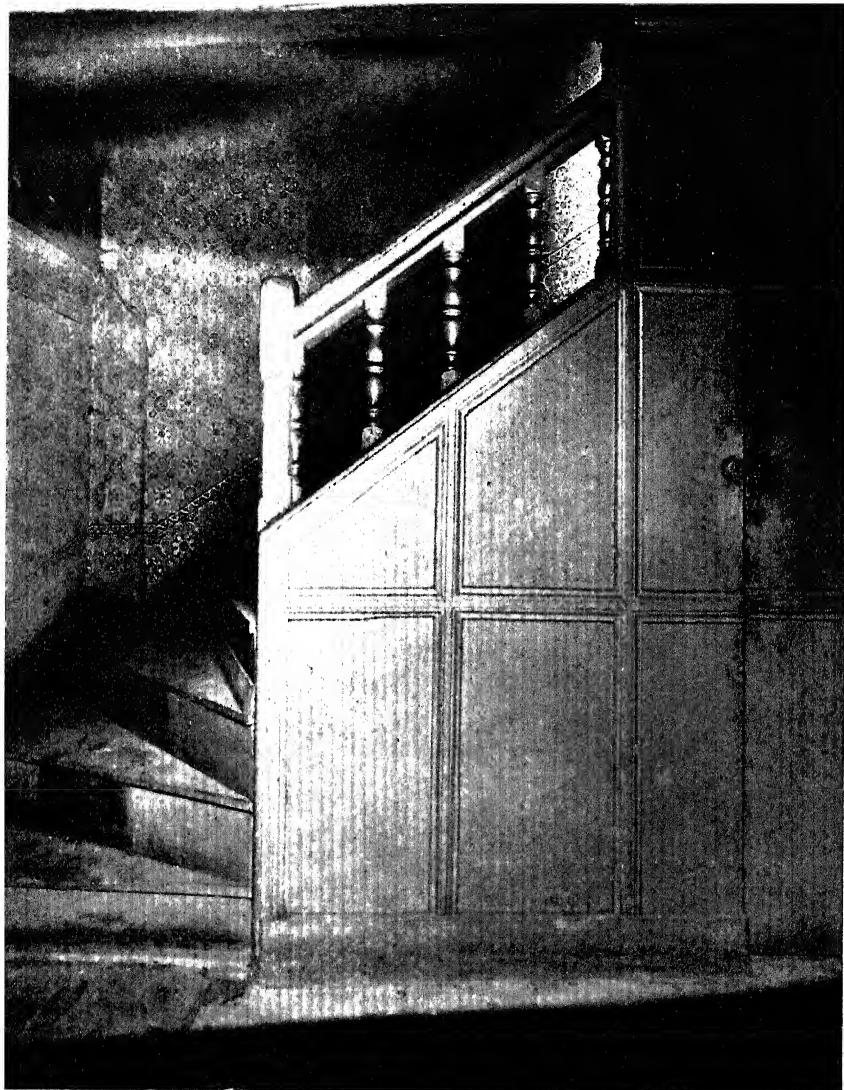
FIRST PERIOD, ABOUT 1650

Hewn end overhang of most beautiful type. Massive framing within, the finest in New England yet known. The casement sashes should have lead came rather than wood.

Plates 47 and 48

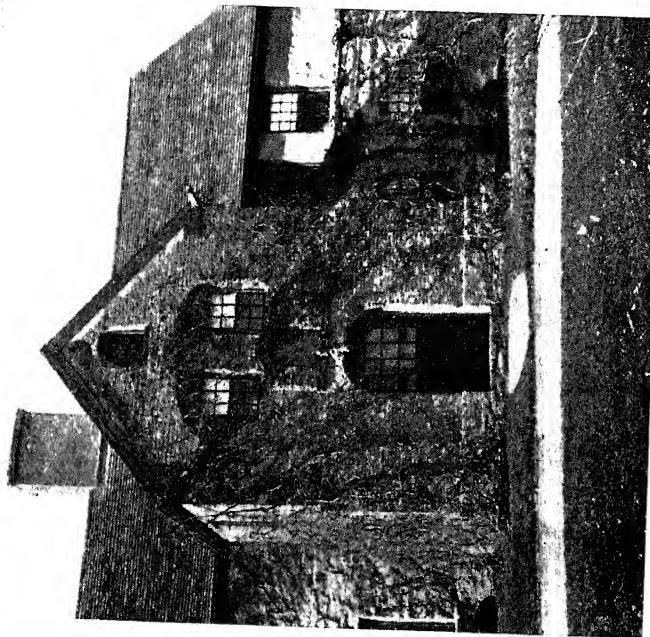


OLD FEATHER STORE, BOSTON, 1680. FIRST PERIOD



BENIAH TITCOMB HOUSE, NEWBURYPORT, MASSACHUSETTS  
BUILT ABOUT 1680

Best of the staircases of First Period. Paneling really Jacobean.

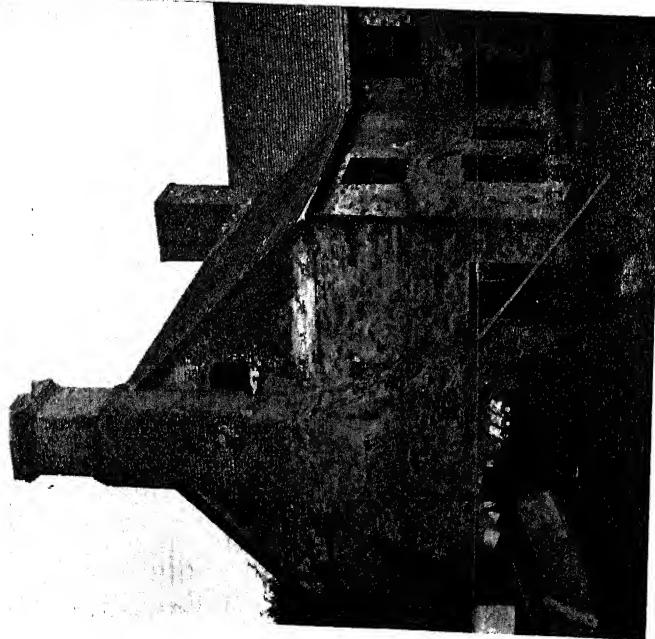


FRONT PORCH OF PIERCE-LITTLE HOUSE,  
NEWBURY, MASSACHUSETTS

FIRST PERIOD AND UNRESTORED

Remarkable use of stone and brick in picturesque composition. The niche once had a bust or statue within it.  
Good Dutch door with glazed upper part.

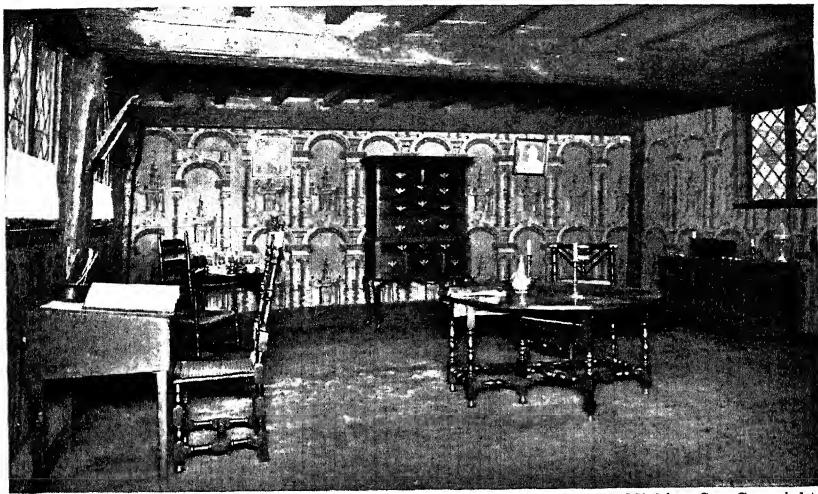
*Plates 51 and 52*



ELL OF PIERCE-LITTLE HOUSE,  
NEWBURY, MASSACHUSETTS

FIRST PERIOD AND UNRESTORED

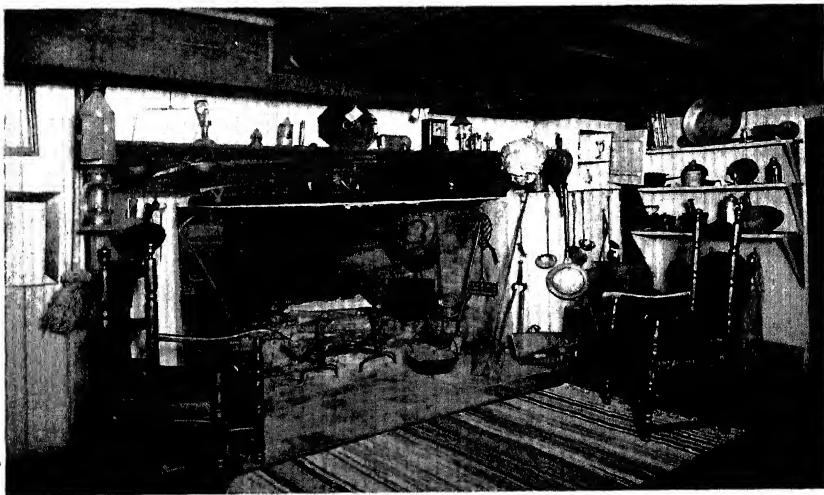
Extraordinary outside chimney, a rare feature in this country.



Courtesy of Detroit Publishing Co., Copyright.

PAUL REVERE HOUSE "FIRE-ROOM." FIRST PERIOD  
DATE ABOUT 1776

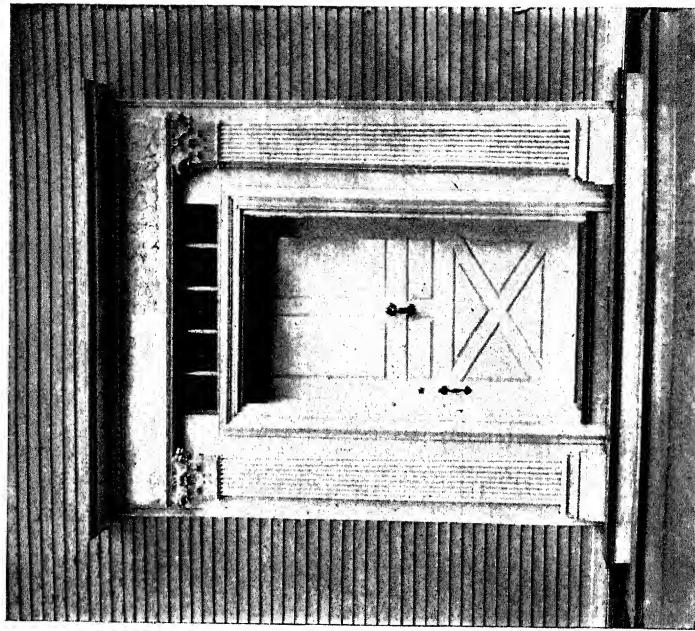
Original window frame at right discovered together with the wall paper under split "board-laths" and plaster. Wall paper reproduced. American chest and other furniture of period. Restorations by J. E. Chandler, Architect.



WHIPPLE HOUSE FIREPLACE, IPSWICH, MASSACHUSETTS

DATE ABOUT 1650. FIRST PERIOD

Note the massive cross-summers-beam entering chimney-girt, and its chamfering.



DOOR FRAME OF WINSLOW HOUSE, PLYMOUTH, MASSACHUSETTS. BUILT ABOUT 1753. SECOND PERIOD

Altogether distinct and unlike other Colonial work in the flatly carved frieze of vine, grape, and birds, as well as cap-

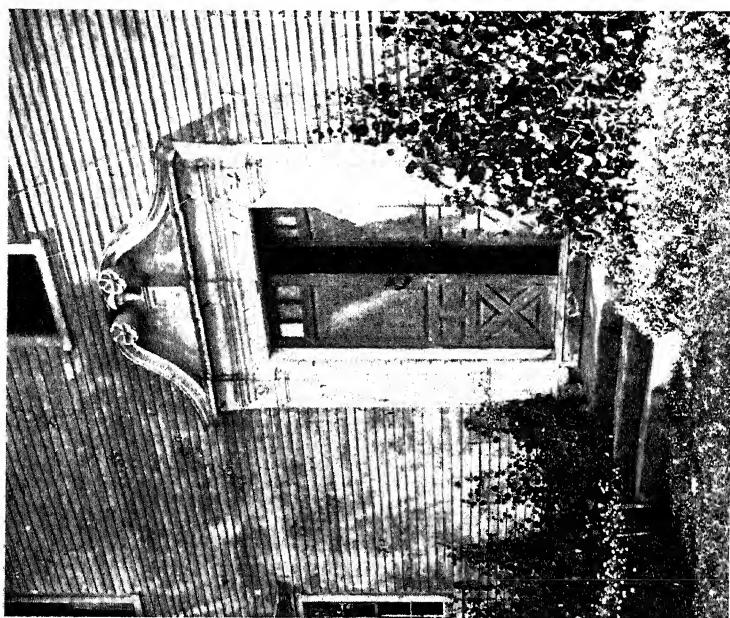
PORCH IN HINGHAM, MASSACHUSETTS  
SECOND PERIOD

Showing useful extension of house well-lighted, and space to stand under cover at the door.

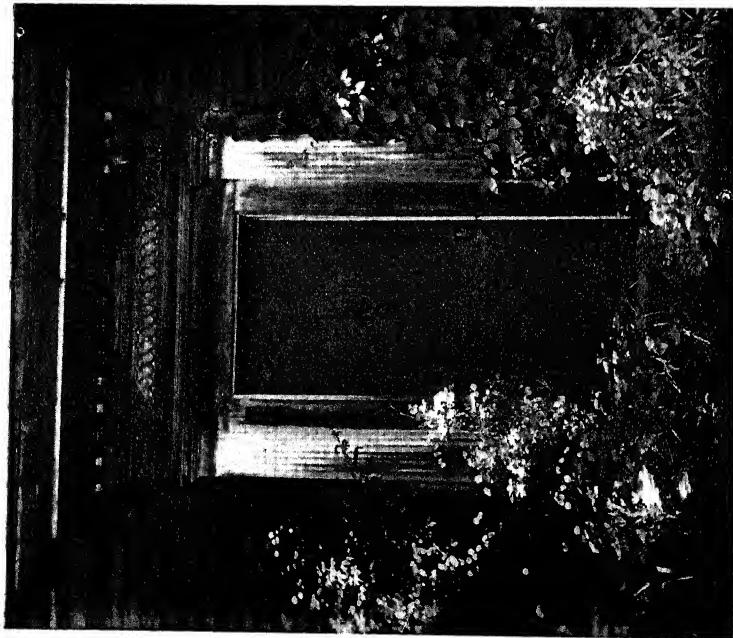


WARNER HOUSE, PORTSMOUTH, NEW HAMPSHIRE, BUILT 1723. SECOND PERIOD





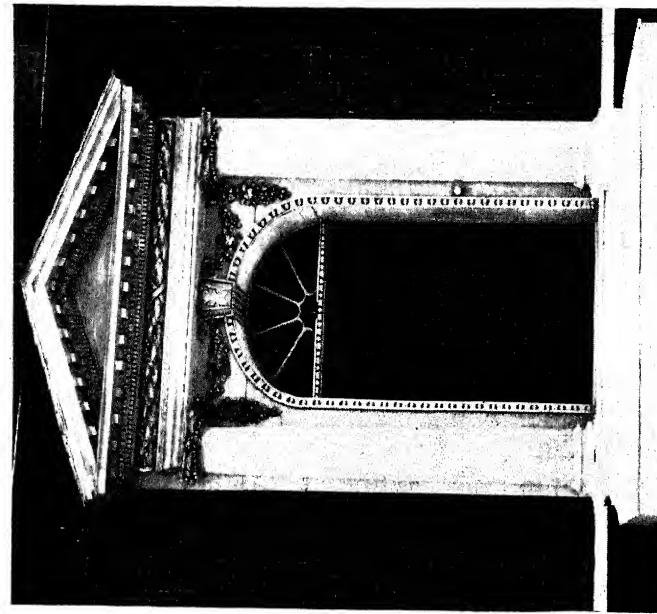
DOORWAY OF WILLIAMS HOUSE, DEERFIELD, MASSACHUSETTS  
SECOND PERIOD



FRARY HOUSE DOORWAY, DEERFIELD, MASSACHUSETTS  
SECOND PERIOD

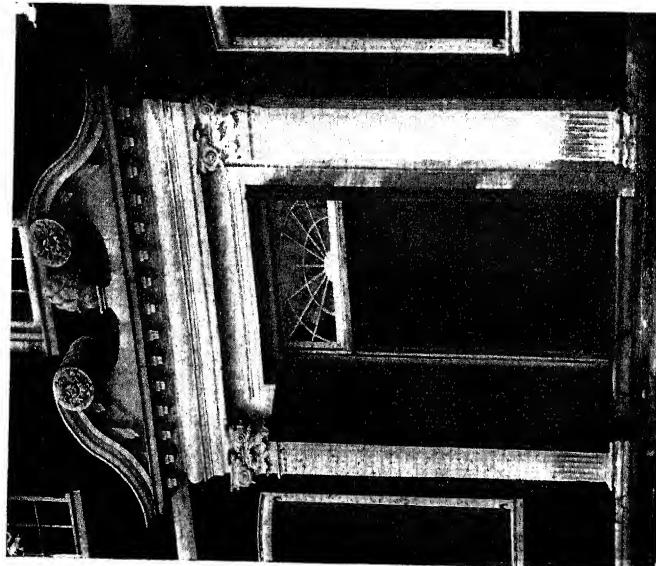


HOUSE OF JOHN BARTRAM, PHILADELPHIA  
SECOND PERIOD, 1731-1770



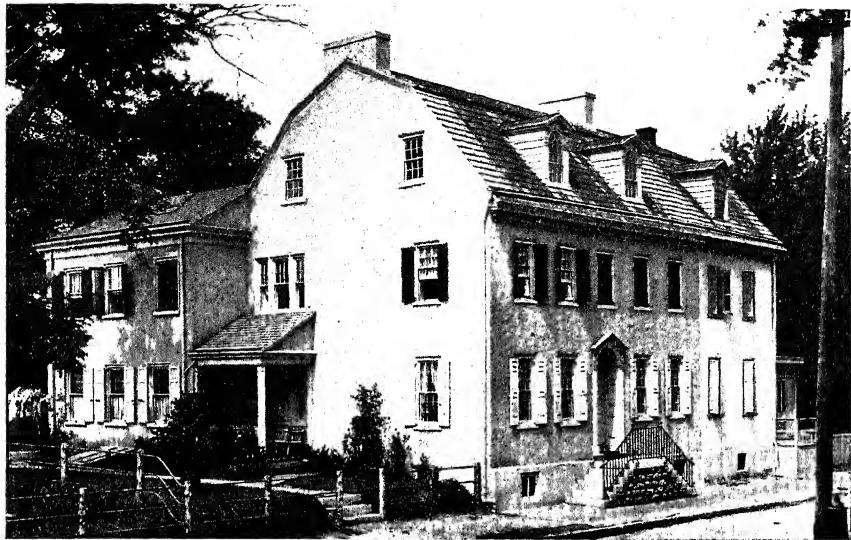
ENTRANCE DOOR OF HARWOOD-HAMMOND HOUSE, ANNAPOLIS,  
MARYLAND. 1770-1780. SECOND PERIOD

An extreme example of richness in wood-carving of the Period. A legend says some of this elaborate carving in Annapolis was done by convict labor; it is pretty purely Georgian, as is much of the exterior detail of the house.



ENTRANCE DOOR ON RIVER FRONT, WESTOVER, JAMES  
RIVER, VIRGINIA. SECOND PERIOD

Steps and door frame of marble. Built about 1737. Such details were at that time undoubtedly brought from England, or done by imported labor, and are purely Georgian, but the house itself is distinctive. The pineapple in the broken pediment is, in the south, used as the emblem of hospitality.



HOUSE IN GERMANTOWN, PENNSYLVANIA. SECOND PERIOD  
The plaster covering of masonry is characteristic of the locality.



SHIRLEY, ON THE JAMES RIVER. FIRST PERIOD, 1650  
Remodeled and porches added about 1800. Resembles, however, Second Period work,  
rather than First or Third.



PORCH AT GUNSTON HALL, VIRGINIA. SECOND PERIOD

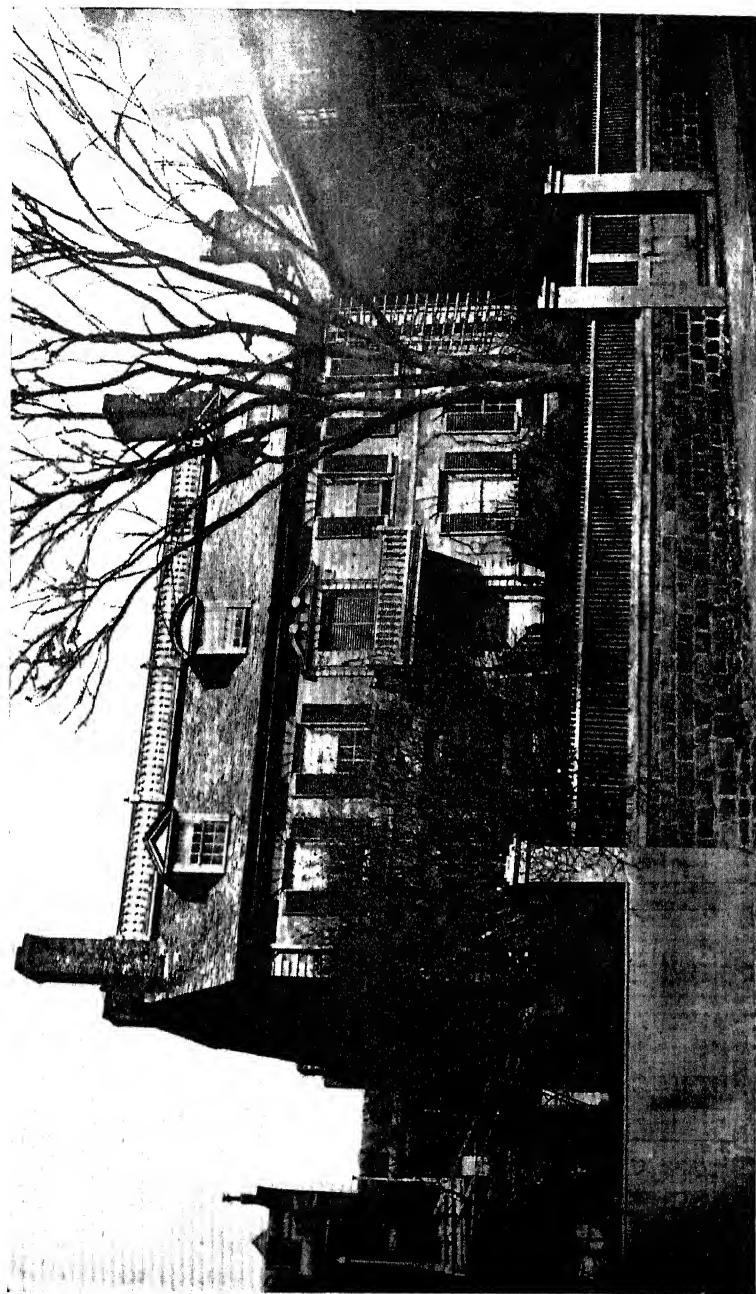
Exuberant and unusual forms, both within and without the house.  
Window glass changed.



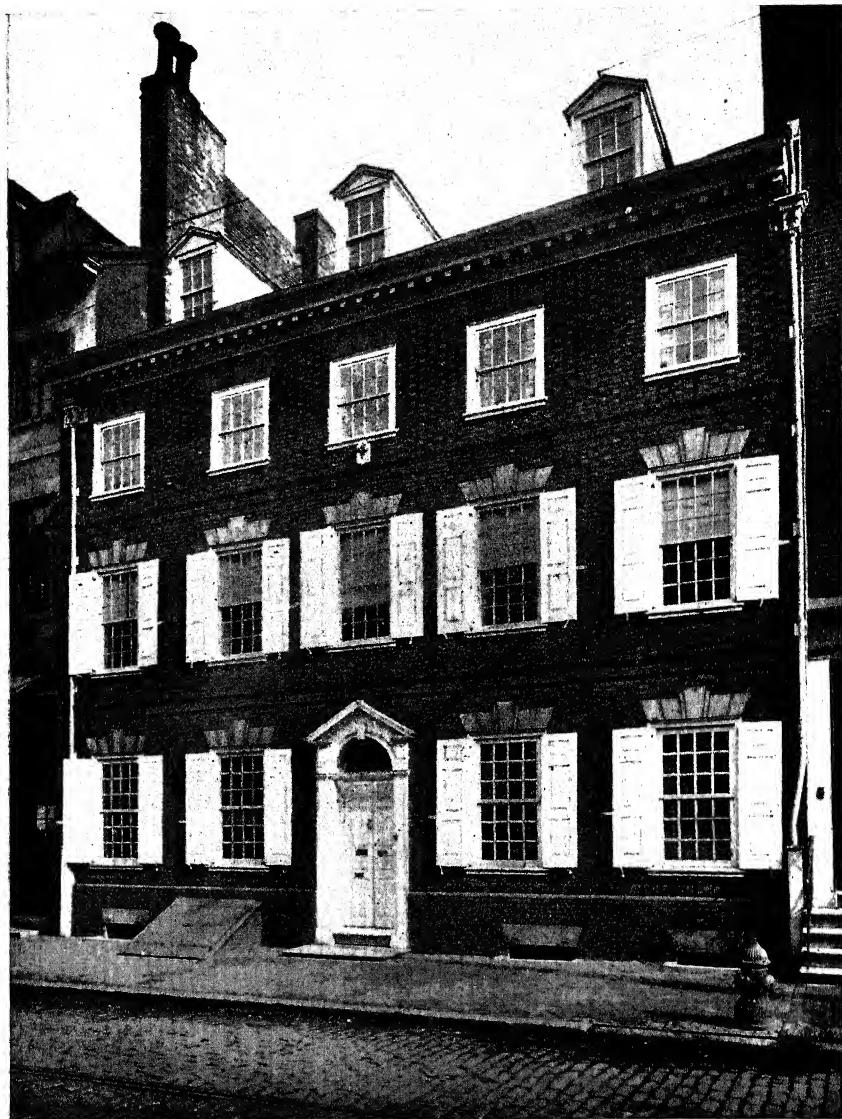
From Chandler's "Colonial Architecture of Maryland, Pennsylvania, and Virginia."  
Copyright.

WESTOVER, JAMES RIVER, VIRGINIA. ABOUT 1737. SECOND PERIOD

Built by Col. William Evelyn Byrd. "One of the finest mansions of the land." The unusual roof largely determines its character. Marble entrance door-frame and fine steps. A corresponding low service building like that on the left was destroyed, but has recently been rebuilt.



GENERAL JOHN HANCOCK HOUSE, BOSTON. SECOND PERIOD  
The best of Colonial stonework. Built, 1737. Destroyed, 1803.

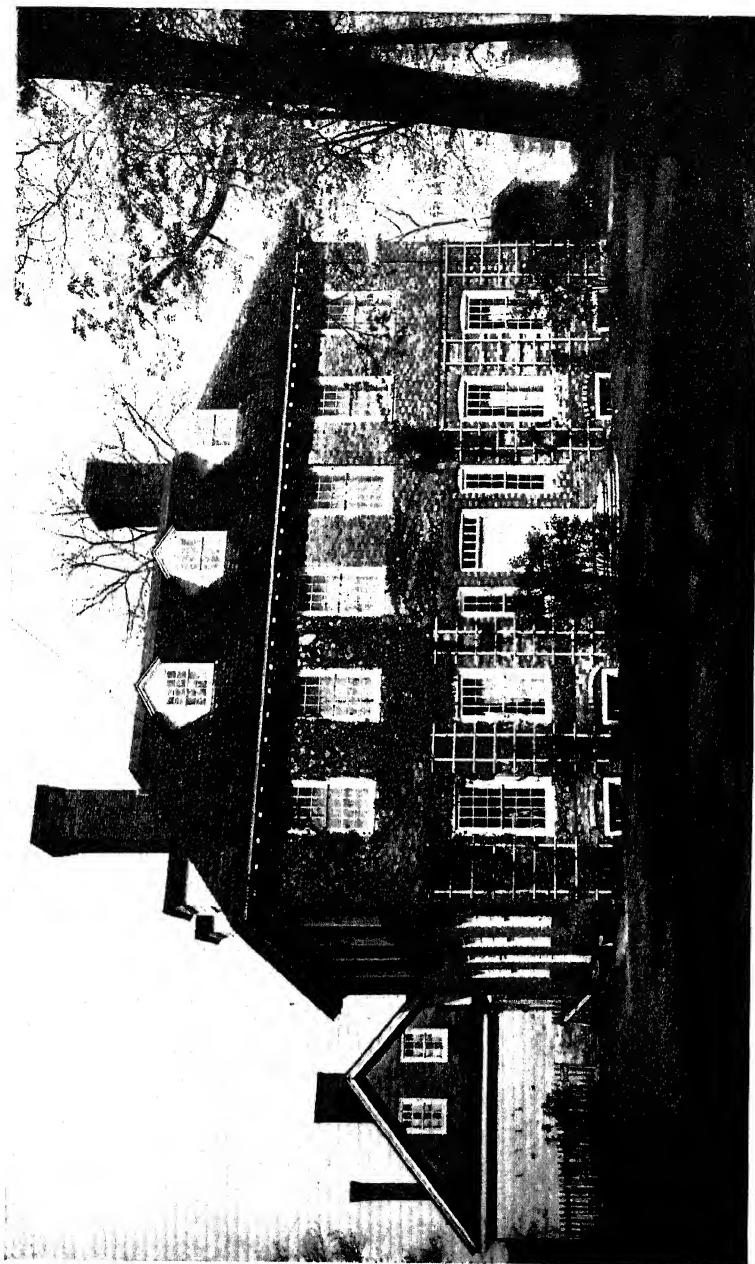


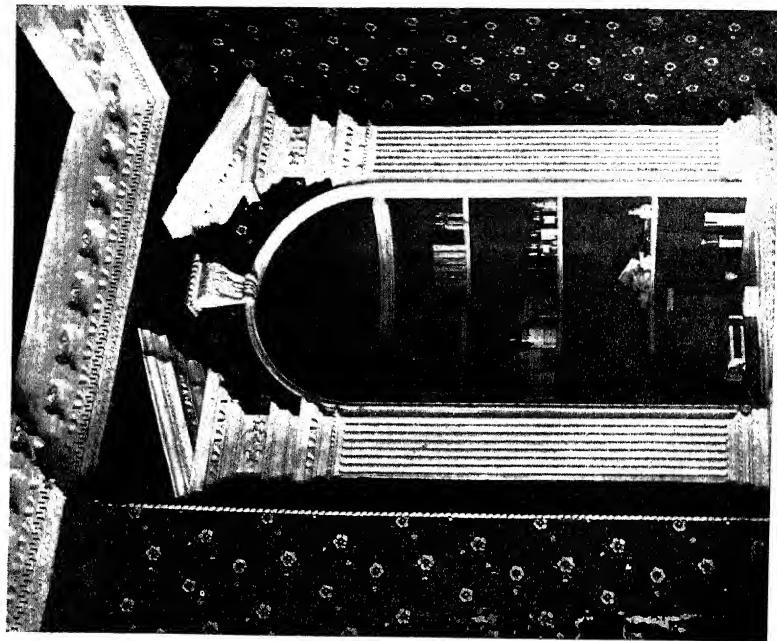
MORRIS HOUSE, PHILADELPHIA. SECOND PERIOD

It is unusual for a city residence of this period three stories in height to have windows four panes of glass in width and six in height. Brick string courses like these are rare, but do not compare in beauty with those of the Warner House in Portsmouth (p. 102).

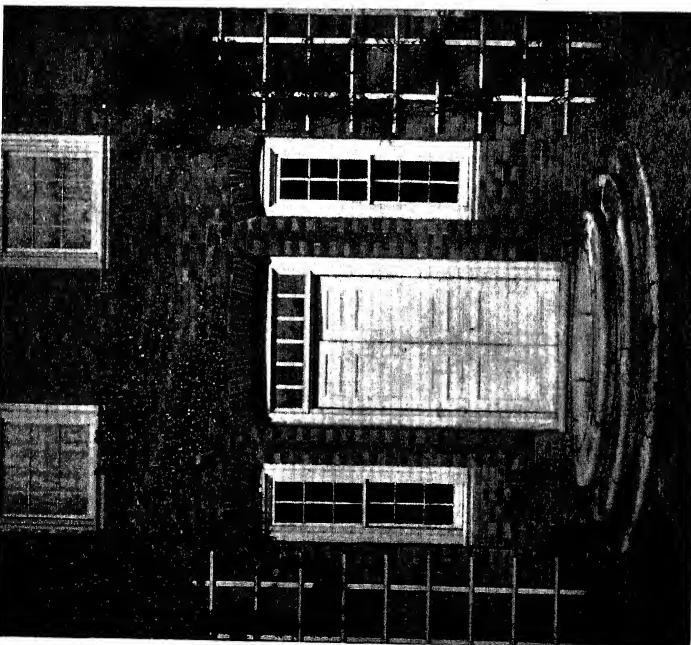
STENTON, PHILADELPHIA

Excellent simple detail. Good brickwork. Strong architraves.





BUILT-IN CUPBOARD, GUNSTON HALL, VIRGINIA. SECOND PERIOD



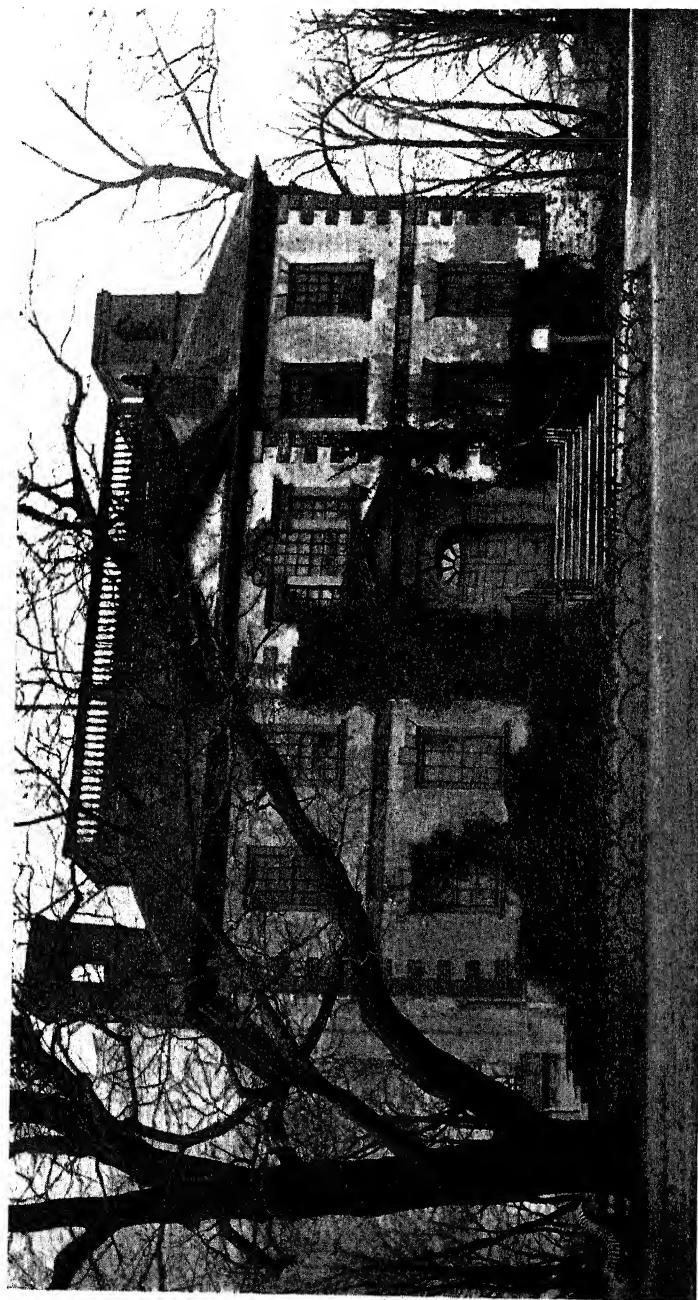
DETAIL OF ENTRANCE, STENTON, PHILADELPHIA

The steps are simple but of unusual form. Note also the typical fenestration with small panes of glass.



GEORGE W. HAVEN HOUSE, PORTSMOUTH, NEW HAMPSHIRE. THIRD PERIOD

A good example of the three-story frame Colonial House, with distinctive porch, window-caps, fence and urns, as well as guards of path.



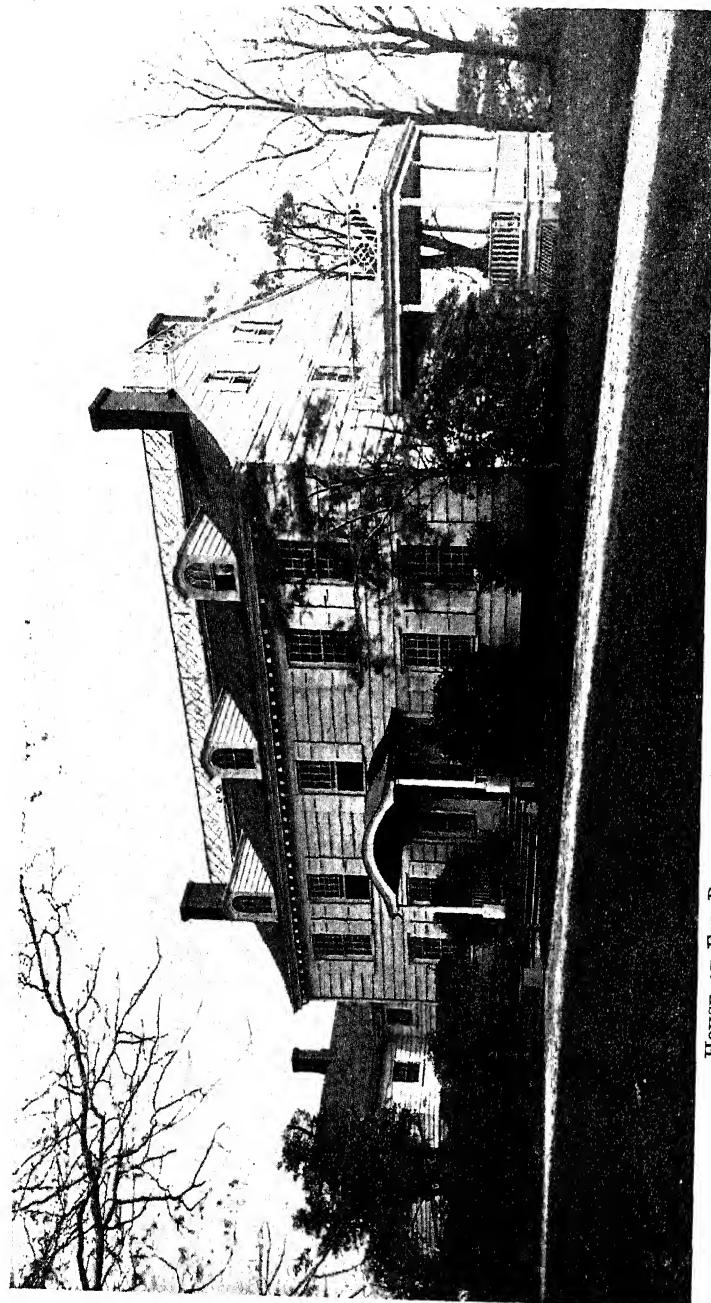
MOUNT PLEASANT (MACPHERSON-ARNOLD HOUSE). ABOUT 1761. FAIRMOUNT PARK, PHILADELPHIA

Very Georgian in feeling and detail, like other examples about Pennsylvania, of the Second Period. Fine mass, and well fenestrated. Typical dormers of this section, and fine chimneys, with deck surmounting the hip roof. Two service buildings flank the mansion,—as in the south,—but are not here shown.



GARDNER-WHITE-PINGREE HOUSE, SALEM, MASSACHUSETTS

A beautiful example of the Third Period. Samuel McIntire, architect, 1810. The only disfiguring features are the new chimney-pot and the cast-iron fence.



HOUSE AT FAR ROCKAWAY, LONG ISLAND. BUILT ABOUT 1720. SECOND PERIOD  
Unusual dormers and deck balustrade and porch. Heavy split shingles for covering.  
The side piazza is a later addition, but sufficiently in vein.



Courtesy of G. D. Seymour, Esq.

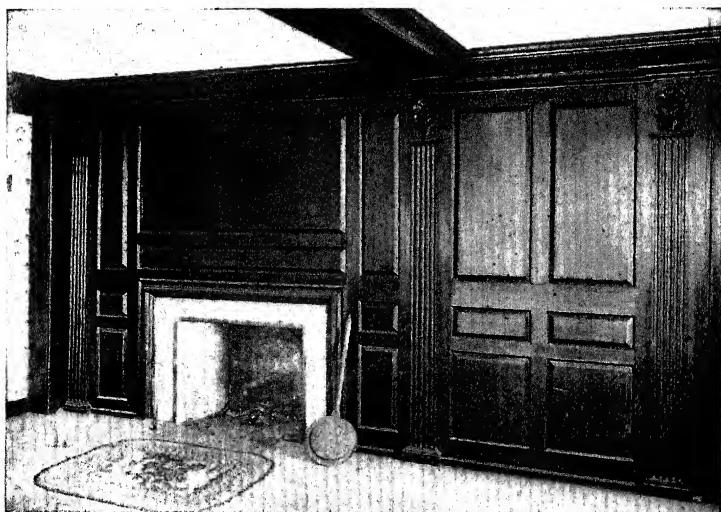
DOORWAY, CAPTAIN CHARLES CHURCHILL HOUSE,  
NEWINGTON PARISH, WETHERSFIELD, CONNECTICUT  
BUILT ABOUT 1760. SECOND PERIOD

An unusual example of the remarkable door frames of the Connecticut Valley.  
The "string course" is unique.



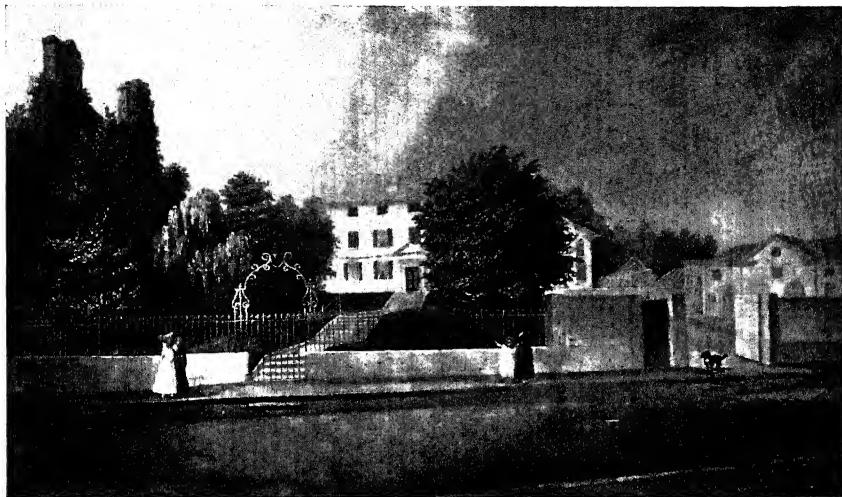
DRAWING-ROOM OF WARNER HOUSE, PORTSMOUTH  
BUILT 1723. SECOND PERIOD

Beautiful paneling. Note method of stopping chair-rail and baseboard at this time.  
A corner fireplace which looks well. Three rows of tiles at top and one at side.



FIREPLACE SIDE OF ROOM, ROBINSON HOUSE,  
SAUNDERSTOWN, RHODE ISLAND

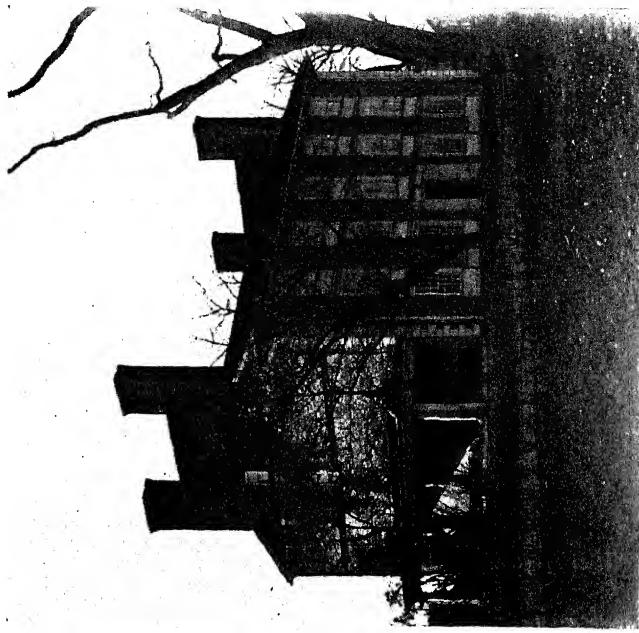
Archaic carving in caps of pilasters. Good roll-molding around fireplace,  
but facing too wide. Interesting fire-back. Second Period.



GARDINER-GREENE HOUSE, BOSTON. BUILT ABOUT 1758. SECOND PERIOD  
Well placed with dignified approach, showing the value of terraces and steps.



JEREMIAH LEE HOUSE, MARBLEHEAD, MASSACHUSETTS. BUILT 1768. SECOND PERIOD  
The best of its kind, with cupola and original door beautifully paneled. The staircase and interiors throughout are in splendid preservation and of remarkable workmanship.

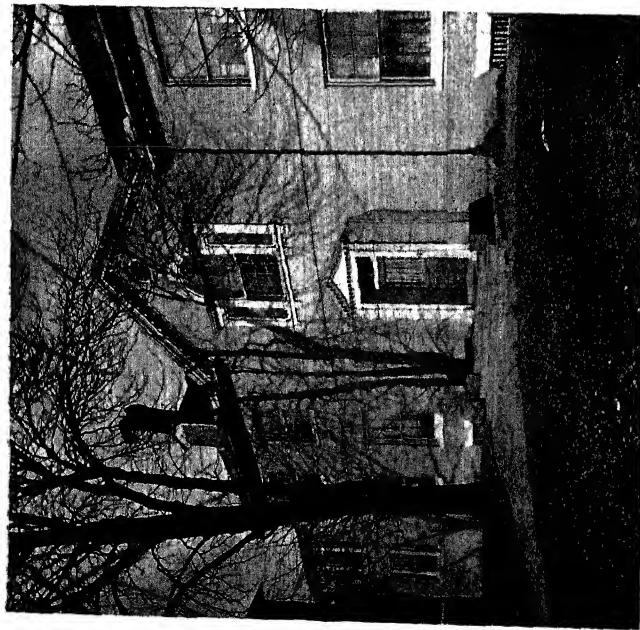


THE ISAAC ROYALL House, MEDFORD, MASSACHUSETTS

BUILT 1732-37. SECOND PERIOD

A remarkable house both outside and in. Note heavy projecting panels connecting windows in tiers.

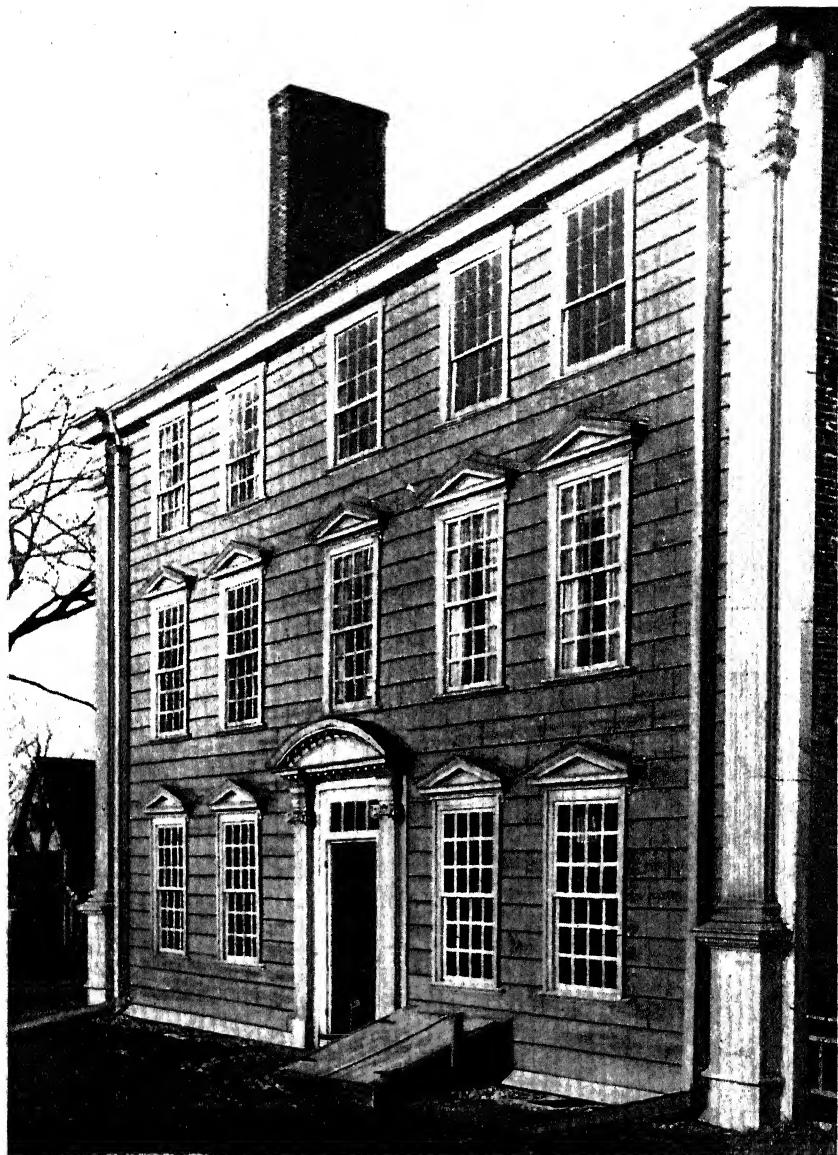
Plates 81 and 82



THE RECTORY, BALTIMORE, MARYLAND

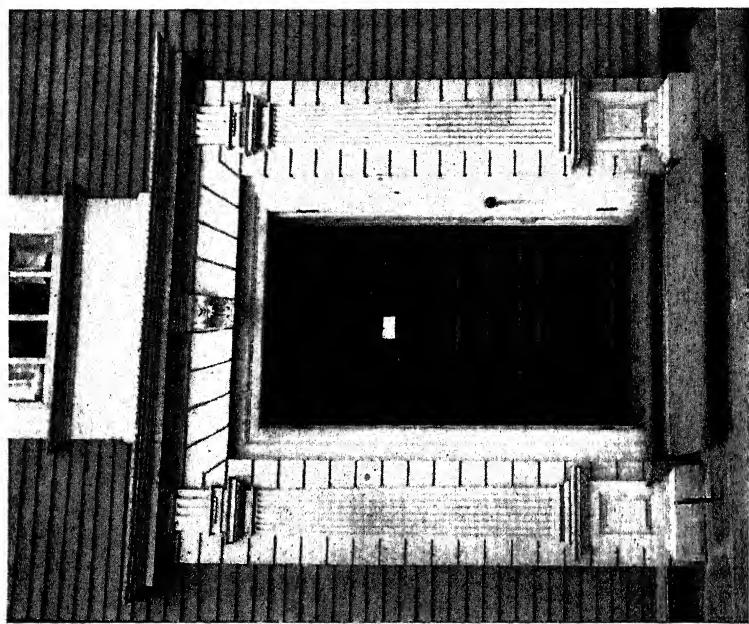
BUILT 1794. THIRD PERIOD

Noticeably well-placed window of Palladian type.

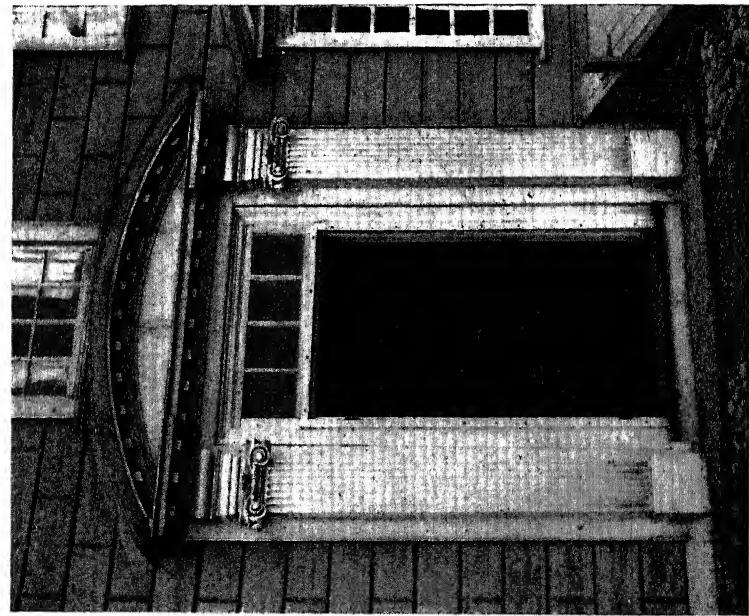


COURTYARD VIEW OF THE ROYALL HOUSE. 1732-37. SECOND PERIOD

The molded water-table is missing, as also is the lower base of pilaster pedestals. The pediments over the windows are uncommon, as well as the segmental pediment over door.



COURTYARD ENTRANCE, ROYALL HOUSE, MEDFORD,  
MASSACHUSETTS



FRONT ENTRANCE, ROYALL HOUSE, MEDFORD,  
MASSACHUSETTS

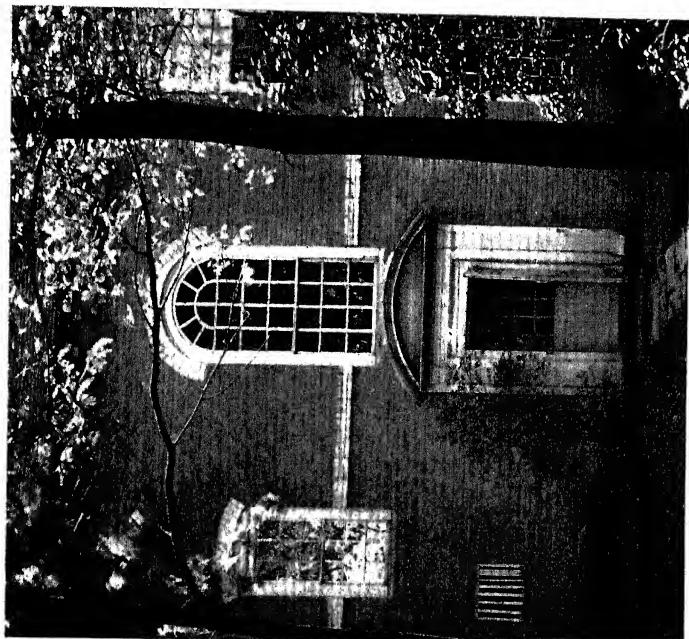
Plates 84 and 85



FRONT DOOR OF WARNER HOUSE. SECOND PERIOD

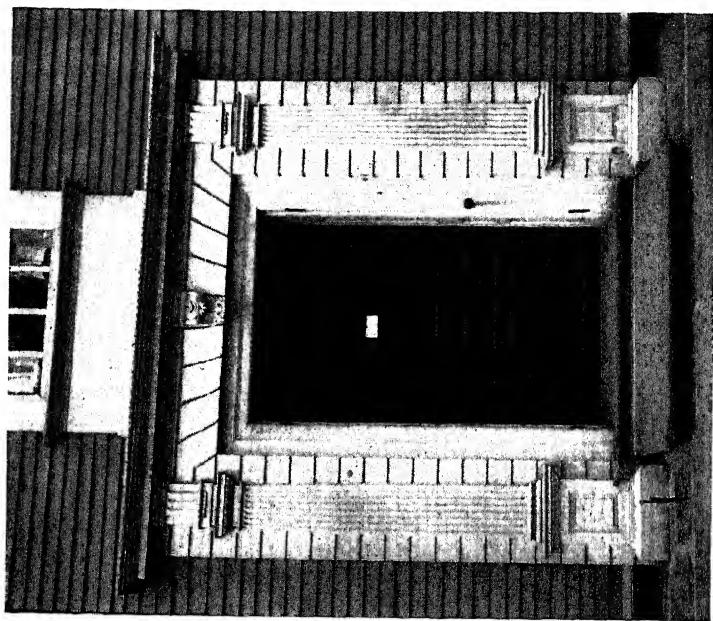
Segmental pediment, pilasters with pedestals, paneling of door and position of knocker all unusual. Glass in upper panels of door not as fine as square headed transom.  
(See Winslow House, p. 79; and Royal House, p. 123.)

*Plates 86 and 87*



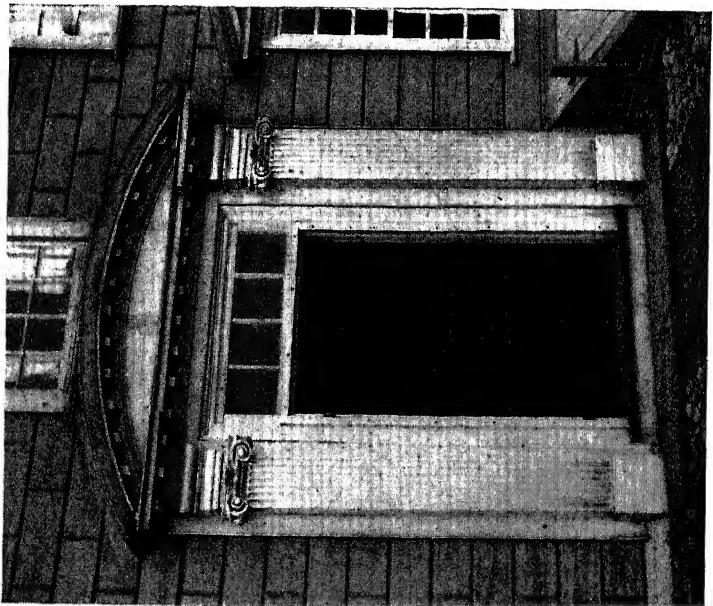
REAR DOOR OF WARNER HOUSE, PORTSMOUTH, NEW HAMPSHIRE  
SECOND PERIOD

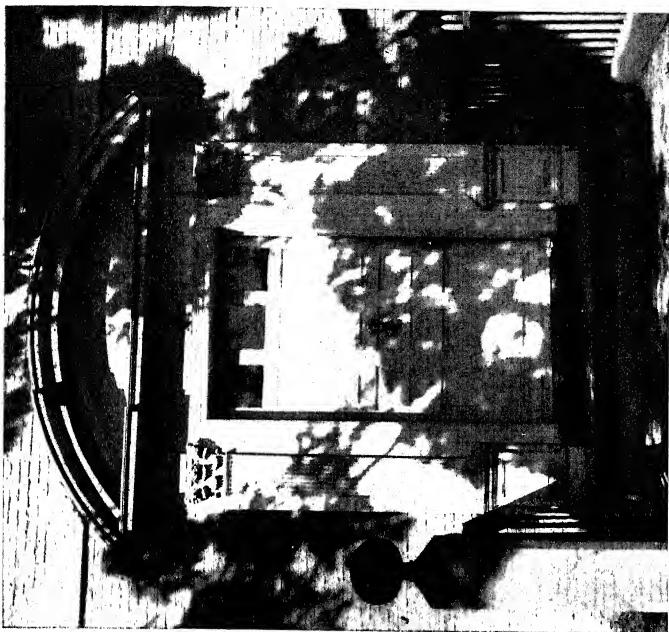
With the hall window of this period at perfection of proportion and simplicity.



FRONT ENTRANCE, ROYALL HOUSE, MEDFORD,  
MASSACHUSETTS

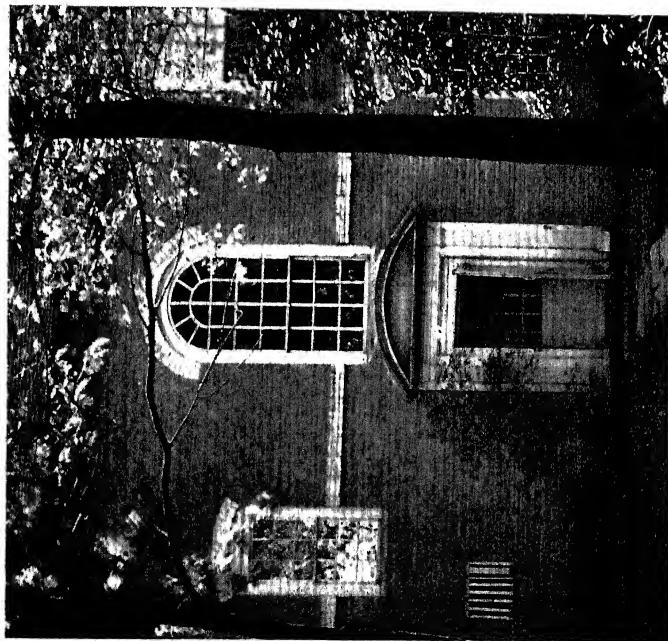
COURTYARD ENTRANCE, ROYALL HOUSE, MEDFORD,  
MASSACHUSETTS





FRONT DOOR OF WARNER HOUSE, SECOND PERIOD

Segmental pediment, pilasters with pedestals, paneling of door and position of knocker all unusual. Glass in upper panels of door not as fine as square headed transom.  
(See Winslow House, p. 79; and Royal House, p. 123.)



REAR DOOR OF WARNER HOUSE, PORTSMOUTH, NEW HAMPSHIRE  
SECOND PERIOD

With the hall window of this period at perfection of proportion and simplicity.



HOUSE AT HARTLAND, VERMONT. THIRD PERIOD

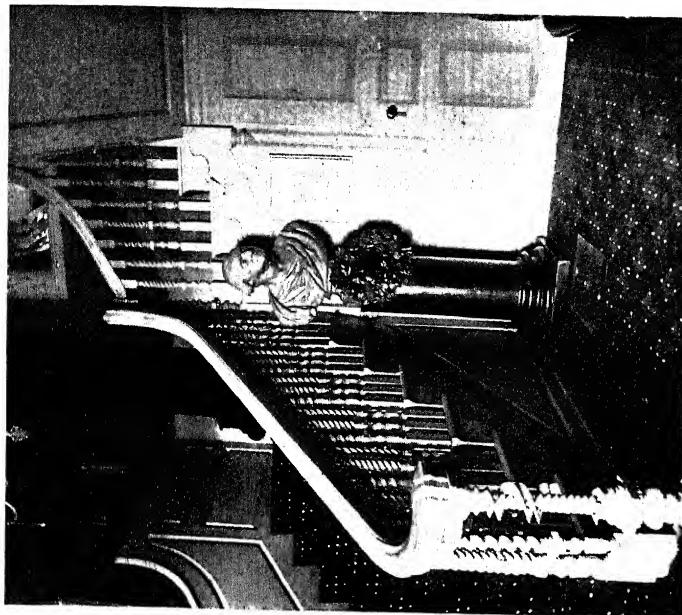
Palladian motif adapted to Colonial detail, well spaced and proportioned on second story.

*Plates 88 and 89*



DOORWAY AT BROOKLINE, MASSACHUSETTS  
SECOND PERIOD

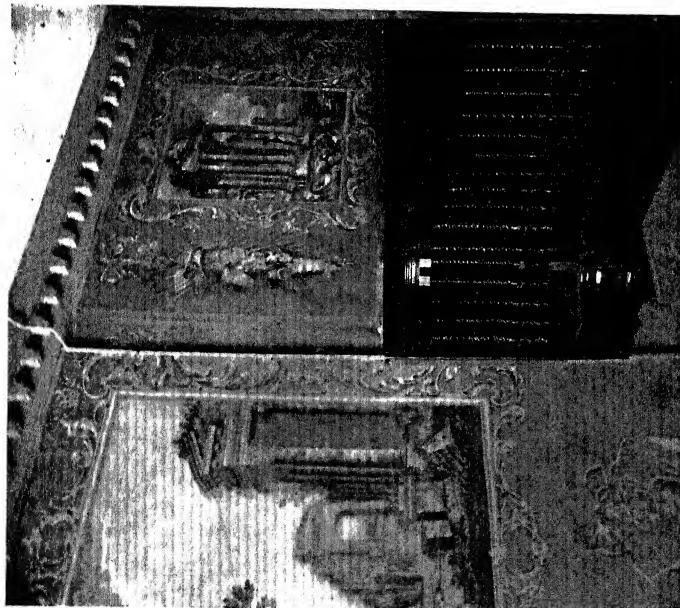
The carved brackets of this form are rarely used. Door itself is modern.



LONGFELLOW HOUSE STAIRCASE, CAMBRIDGE, MASSACHUSETTS. SECOND PERIOD  
BUILT ABOUT 1769

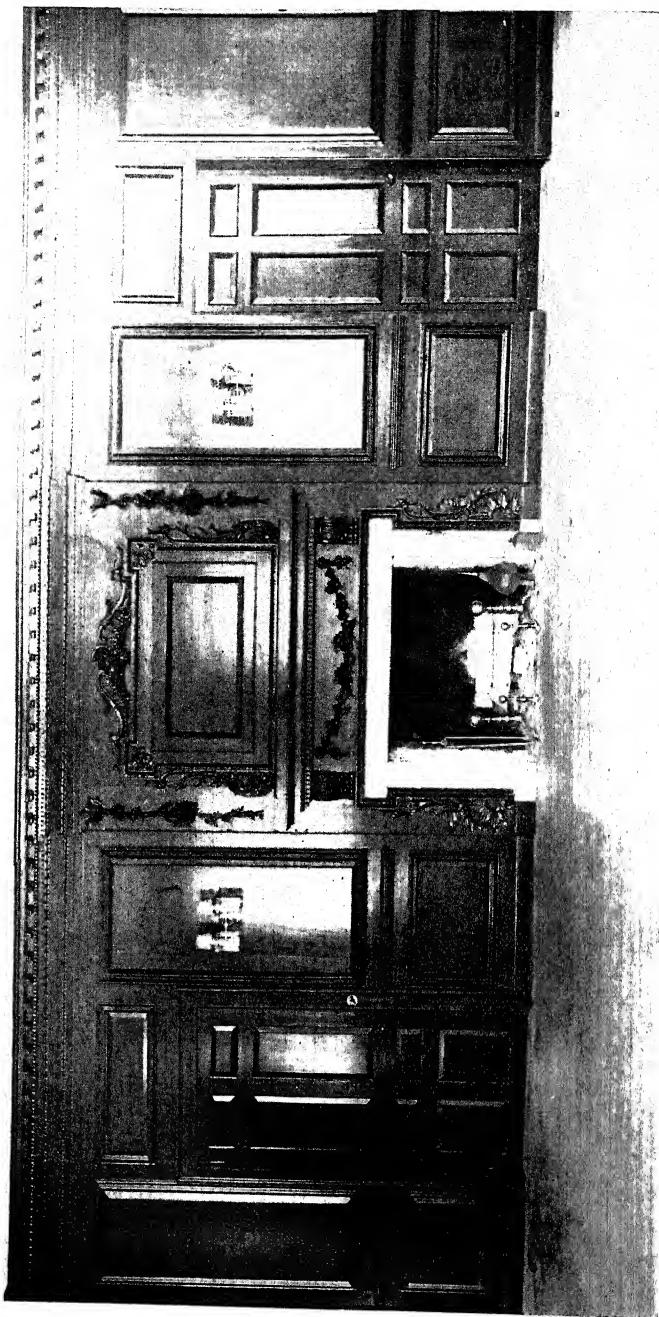
A good example of the staircase of the period. A part of the outer spiral is missing on the newel post.

Plates 90 and 91



LEE HOUSE, MARBLEHEAD  
SECOND PERIOD

The end of the stair well, showing curve of handrail, balusters, etc. The original old wall paper.



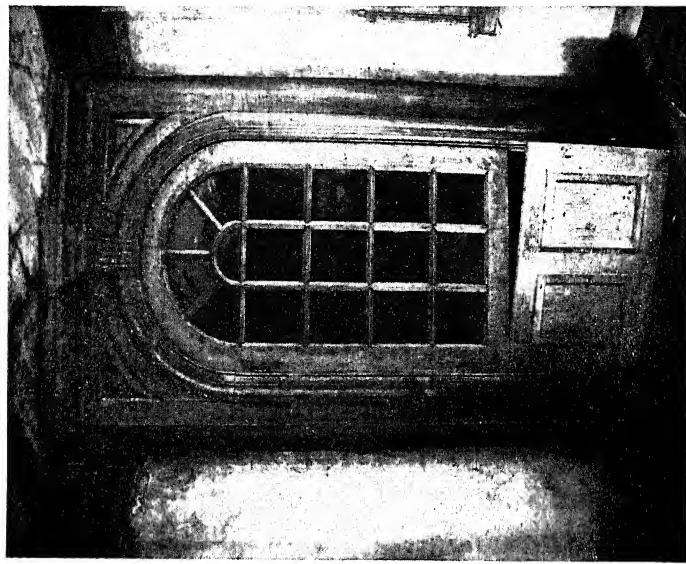
LEE HOUSE, MARBLEHEAD, MASSACHUSETTS. "MAHOGANY ROOM"  
BEST OF THE SECOND PERIOD. BUILT 1768



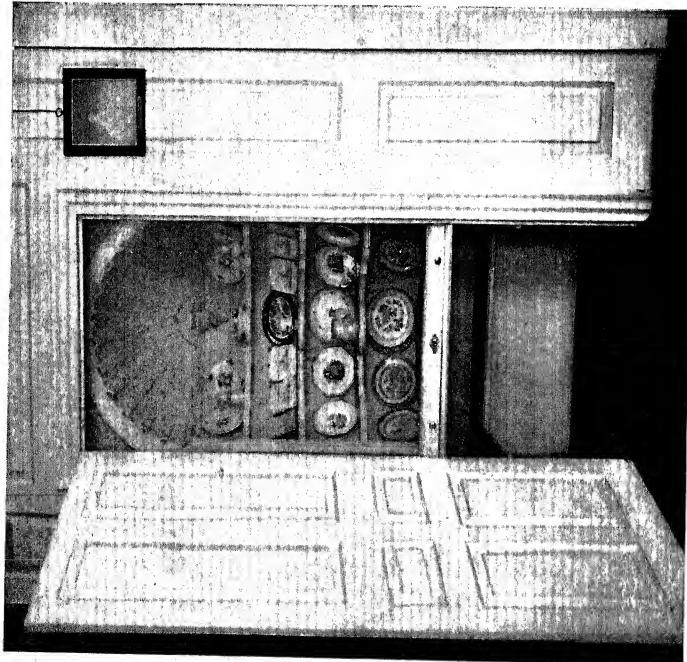
WINSLOW HOUSE, PLYMOUTH, MASSACHUSETTS. BUILT ABOUT 1753  
Showing a "monitor" roof.



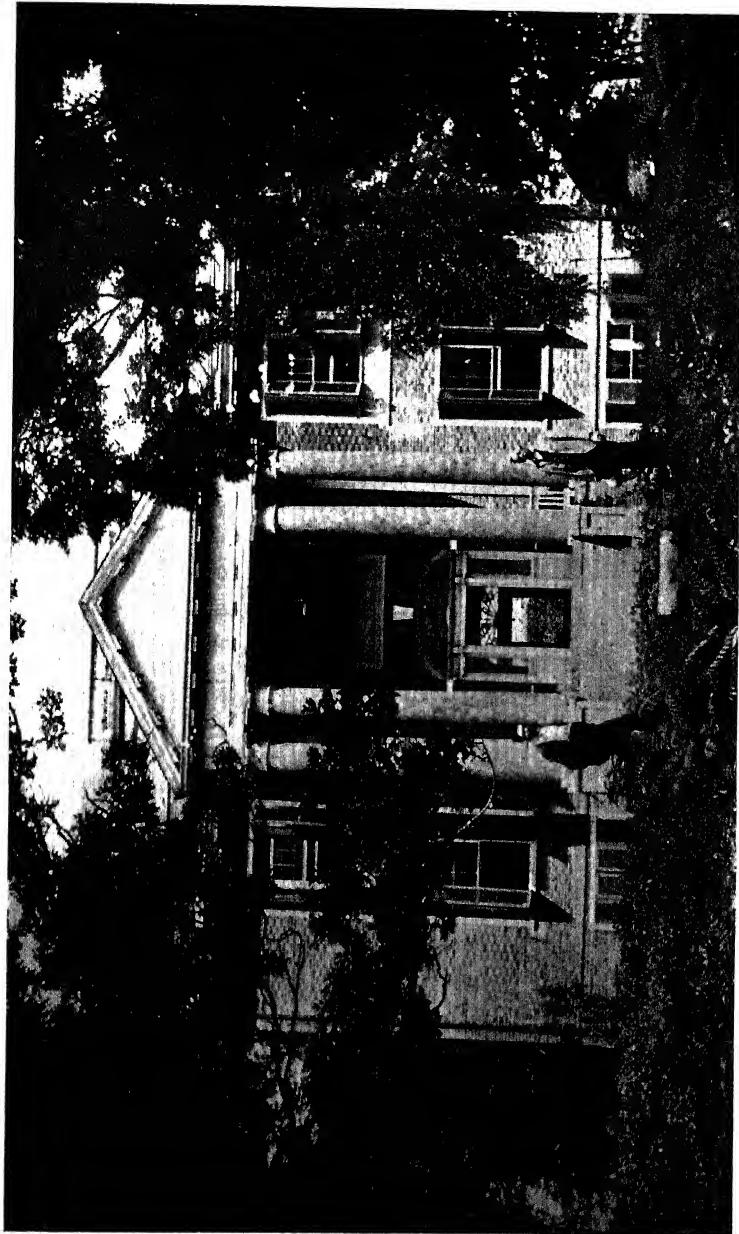
HOUSE IN PROVIDENCE, RHODE ISLAND. SECOND PERIOD  
Showing connected dormers. Good balustrade and fence (urns too heavy) and good approach.



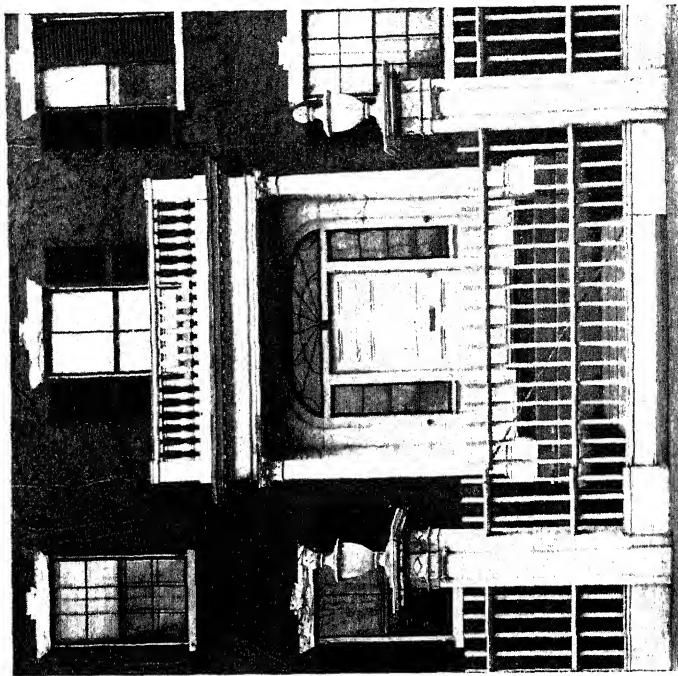
CUPBOARD IN CHURCHILL HOUSE,  
WETHERSFIELD, CONNECTICUT. SECOND PERIOD  
Note how the breaking out into room before cutting  
across helps to tie it into sides of room.



CODDINGTON-QUINCY HOUSE CUPBOARD  
SECOND PERIOD  
The beautiful pilasters are hidden by the door, which should  
not be.



"SOLDIER'S JOY," VIRGINIA. GOOD THIRD PERIOD MASONRY. PROBABLY ABOUT 1800  
Houses with "two-story columns" that are *Colonial* are rare; they usually belong to the Classic Period following Colonial.

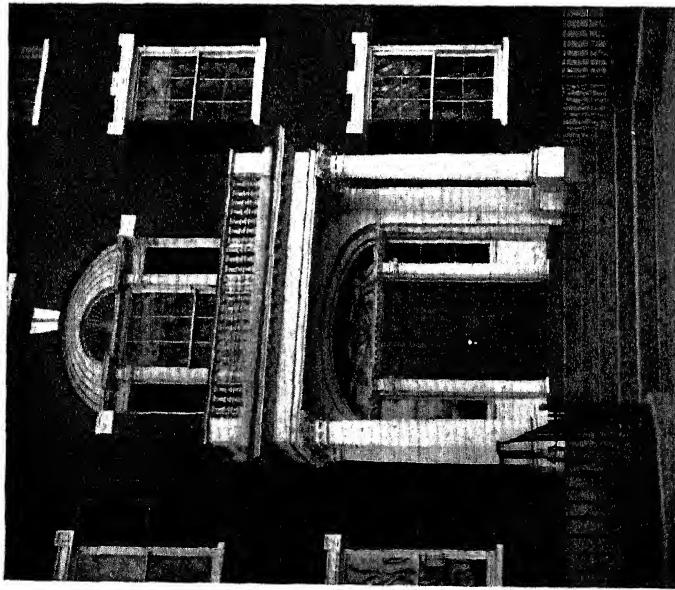


BALDWIN HOUSE, SALEM, MASSACHUSETTS

BUILT 1800. THIRD PERIOD

Excellent fence and posts. Window lintels of the best.

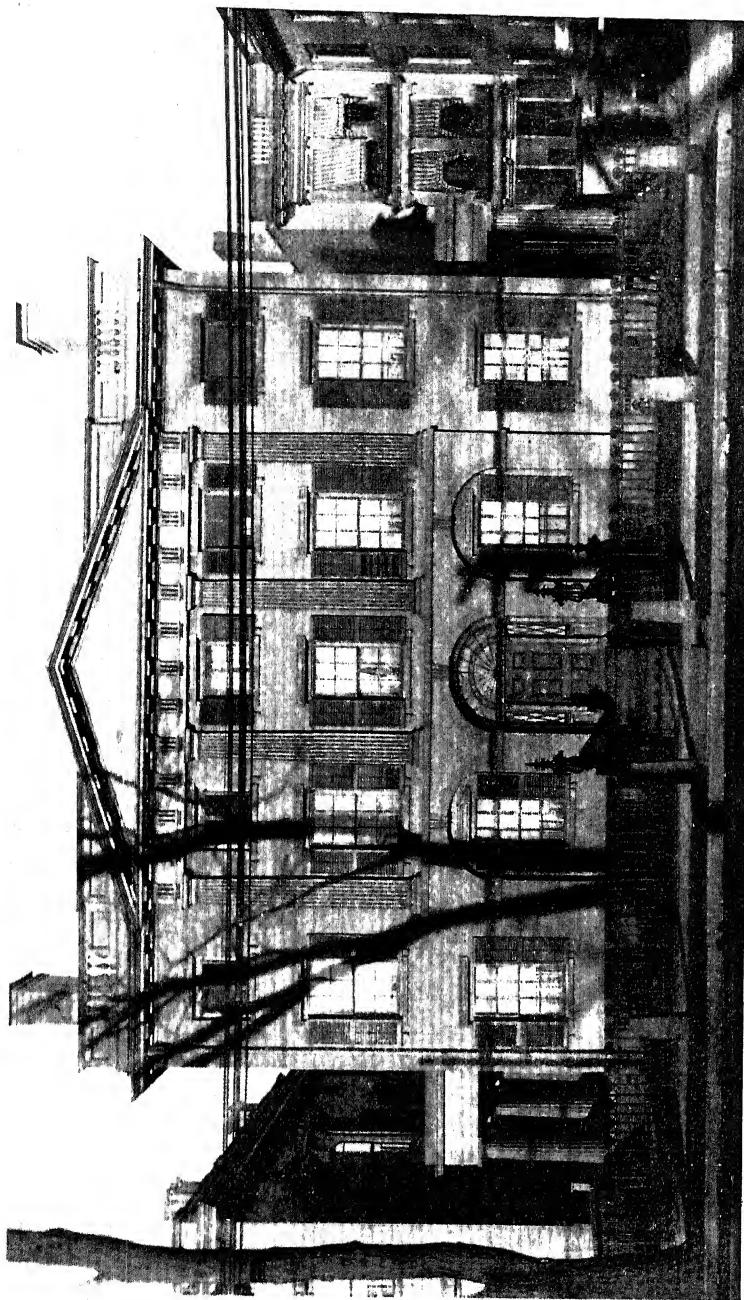
Plates 98 and 99



DODGE-SHREVE HOUSE, SALEM, MASSACHUSETTS

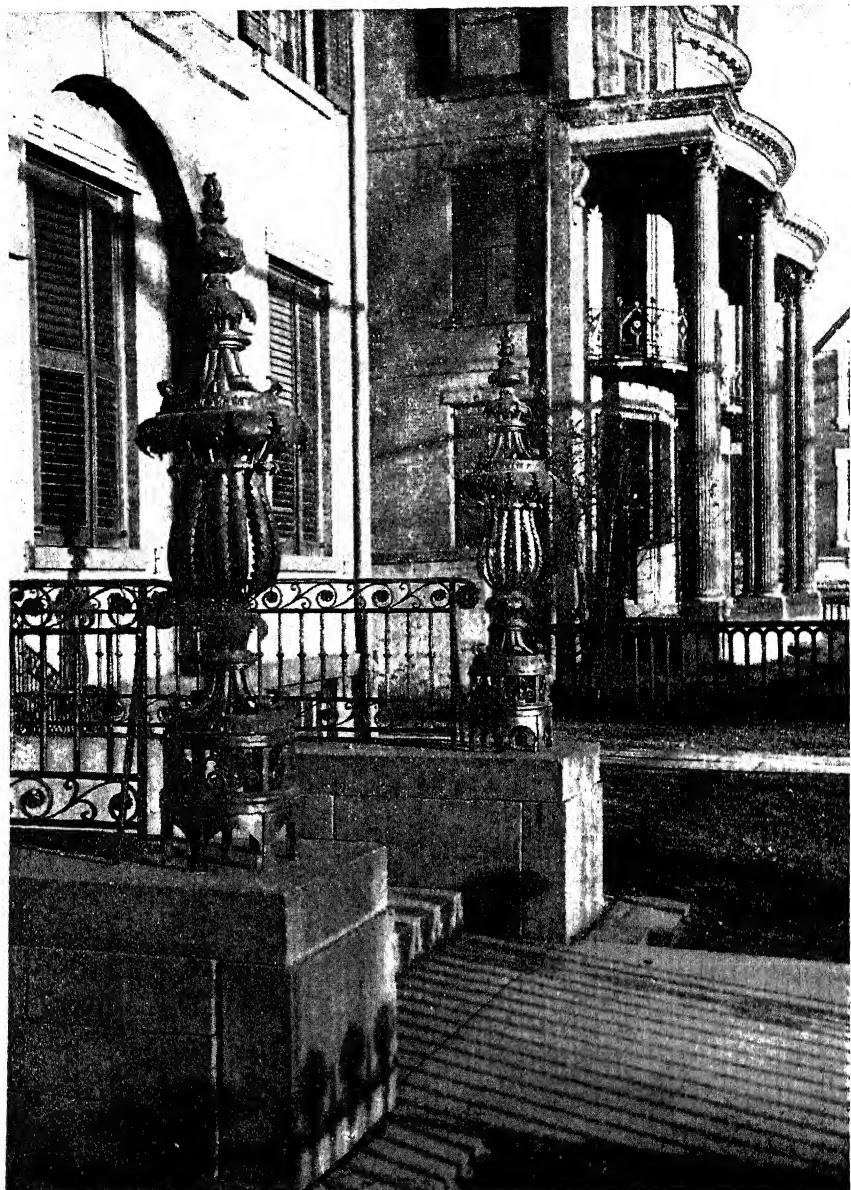
BUILT 1817. THIRD PERIOD

The window over porch is here brought to its richest development. The window lintels presage the decline of Colonial work.



NATHAN SMITH HOUSE, NEW HAVEN, CONNECTICUT. BUILT ABOUT 1815. THIRD PERIOD  
Courtesy of G. D. Seymour, Esq.

David Hoadley, Architect. Classic porches at sides added much later.

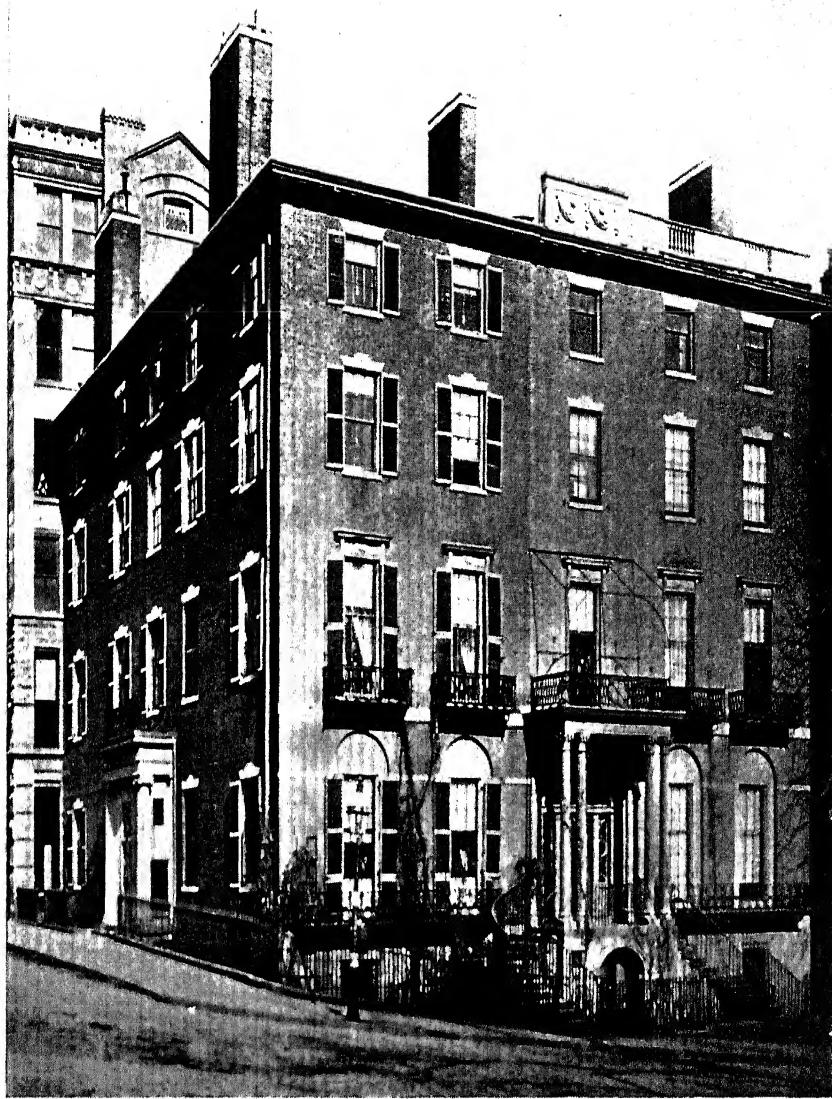


Courtesy of G. D. Seymour, Esq.

IRON WORK, NATHAN SMITH HOUSE. THIRD PERIOD

David Hoadley, Architect. DeForest House—1820—beyond.

*Plate 101*



AMORY-TICKNOR HOUSE, BOSTON. THIRD PERIOD. ABOUT 1804  
Classic porch at side later. Fine porch and winding steps. Unusual central  
panel in roof balustrade.



HOUSE IN PROVIDENCE, R. I. THIRD PERIOD

Good entrance, with iron work of the period. The basket balconies of first floor are a good feature. Central window over porch suffers from contracted space and large glass.



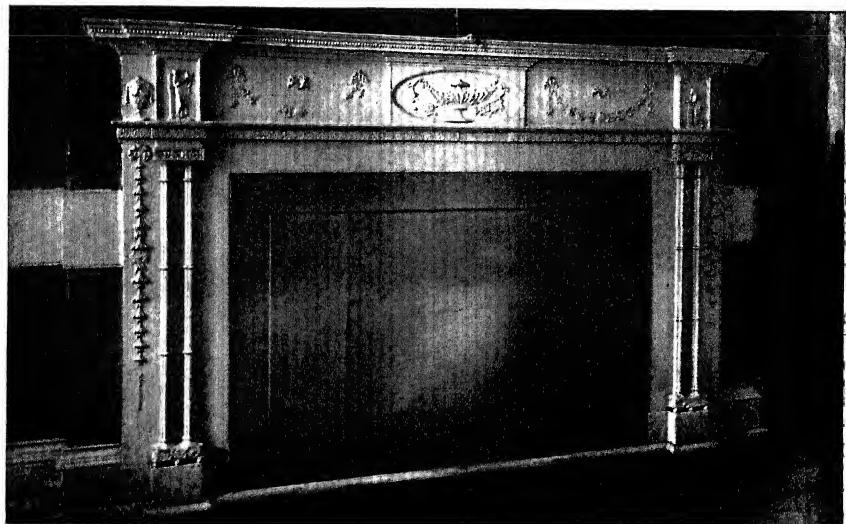
PIERCE-NICHOLS HOUSE, SALEM. BUILT IN 1785. SECOND PERIOD

An extreme example of heavy woodwork.  
Samuel McIntire, architect.



GODDARD HOUSE MANTEL, BROOKLINE, MASSACHUSETTS

Note the patriotic use of the eagle and shield in the carving. A perfect example of Third Period. Narrow facings of marble were used, also hearths of same; but soapstone under-fire.



OLD MANTEL IN SALEM. THIRD PERIOD

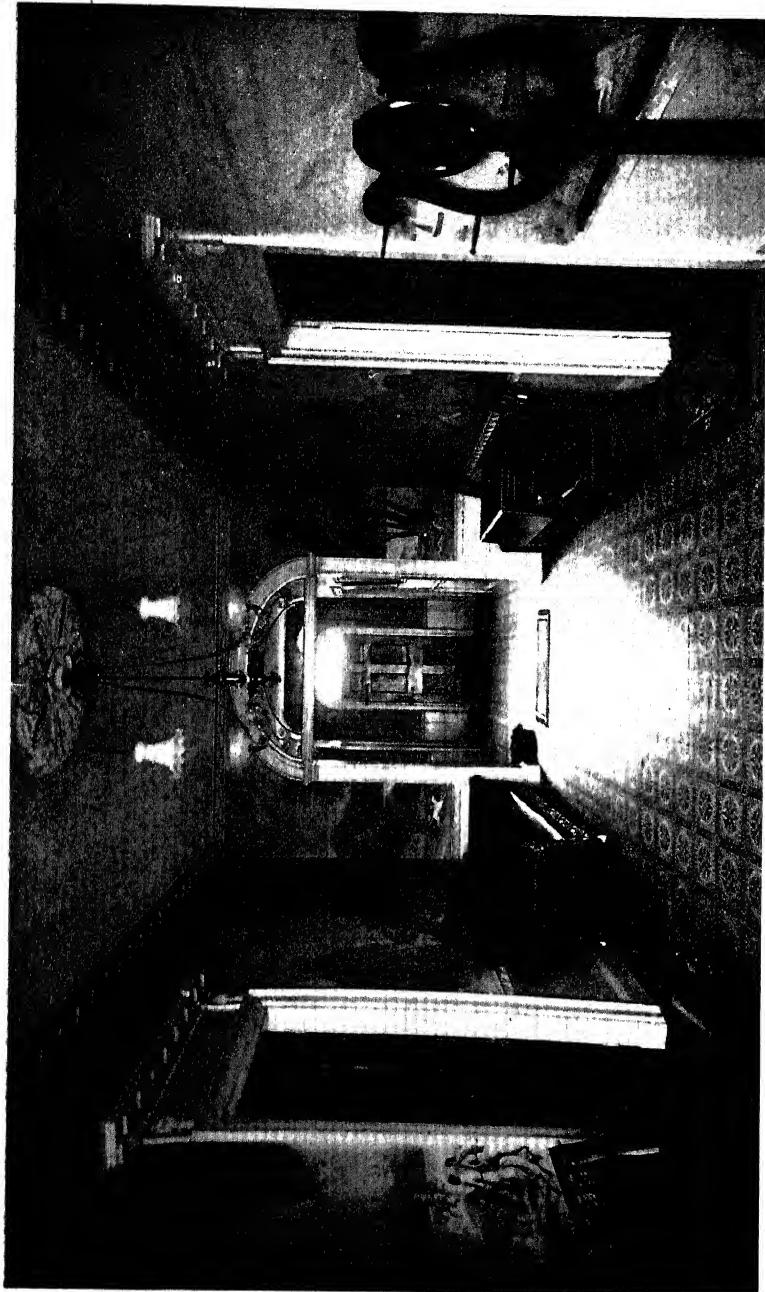
The reeded and banded columns, although delicate and fine, presage the beginning of the end.



GEORGE W. HAVEN HOUSE DINING-ROOM, PORTSMOUTH, NEW HAMPSHIRE  
BUILT ABOUT 1800

Thoroughly consistent Colonial interior of the Third Period.

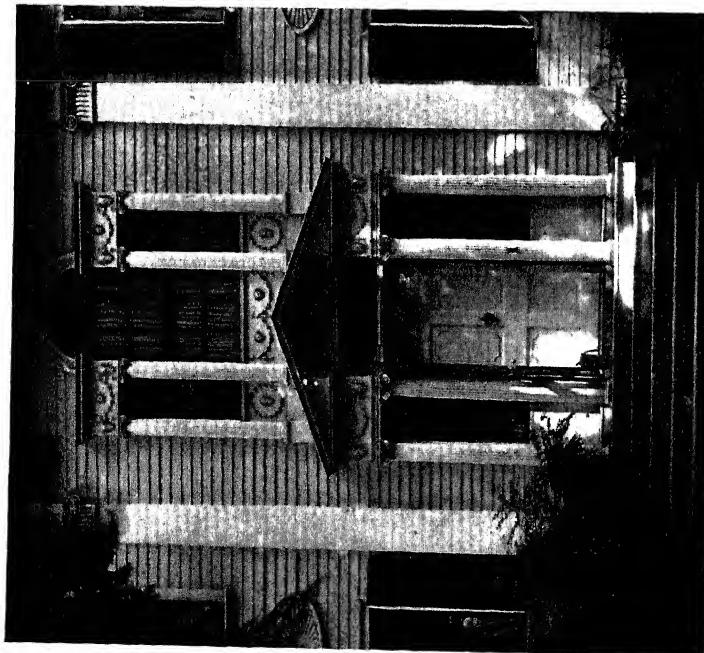
ENTRANCE HALL IN BOARDMAN HOUSE, PORTSMOUTH, NEW HAMPSHIRE. THIRD PERIOD  
Wall paper depicting the story of "The Lady of the Lake."





A PORTSMOUTH PORCH. THIRD PERIOD  
Delicate and well-handled coupled columns. Hand-rail  
of steps well designed—excellent window lintel.

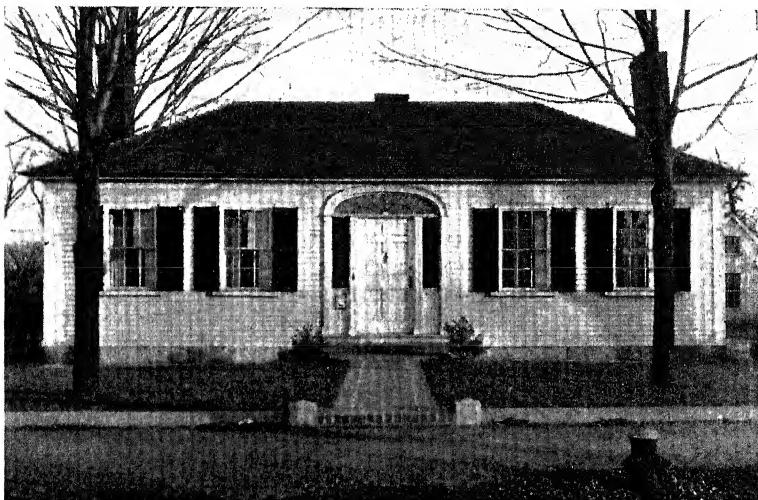
Plates 109 and 110



HOUSE AT WINDSOR, VERMONT. LATE THIRD PERIOD  
Asher Benjamin, Architect.  
Overwrought—but has some good points. Palladian motif  
not cramped.



HOUSE IN RICHMOND, VIRGINIA, WITH OCTAGON ENDS. THIRD PERIOD  
Suggestion for sleeping-porch if sufficiently retired.



HOUSE IN HOLBROOK, MASSACHUSETTS. ABOUT 1815. THIRD PERIOD  
This Colonial "Bungalow" of over 100 years ago attests the versatility of the style. Setting modernized and poor—lacking background. Note the delicacy and fine proportioning of cornice, partly through omission of gutters. Windows a little large for best proportions. The fan-light over the door would appear better if there were some space between it and the main cornice.



STAIRCASE OF RUSSELL HOUSE, CHARLESTON, SOUTH  
CAROLINA, 1811. THIRD PERIOD

A "flying staircase" of this description is undoubtedly graceful and interesting as a *tour-de-force*, as it simply has a point of contact at one spot only on the outside wall; but the same satisfactory feeling results when built against a solid wall, as in the Waters House, in Salem.



OCTAGON HOUSE, WASHINGTON. BUILT FOR COLONEL JOHN TAYLOE IN 1800

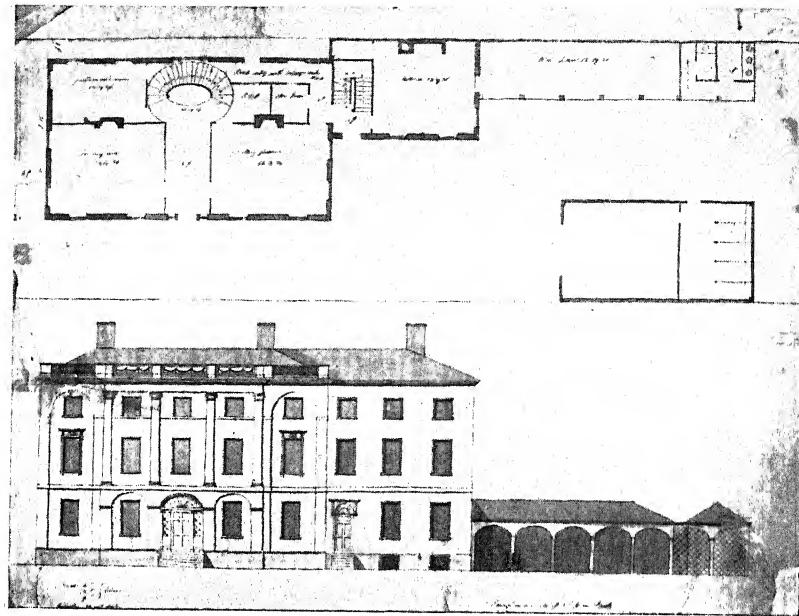
The white panels, as in Homewood, are rarely used but are effective.  
Well adapted to site.



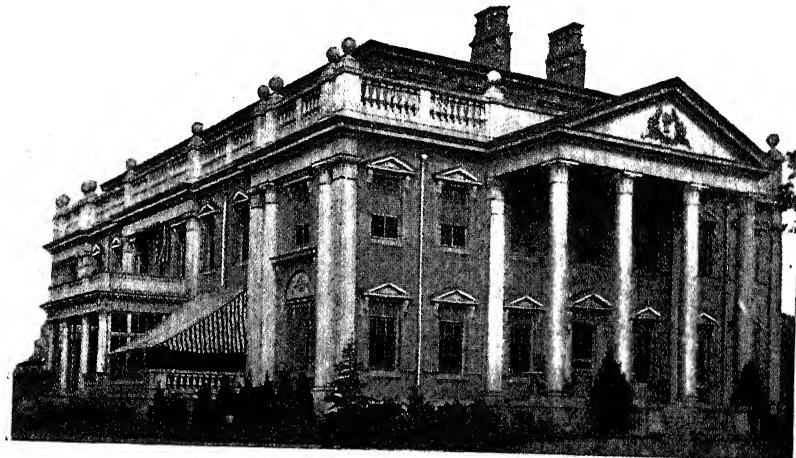
HAVEN-STORER HOUSE, PORTSMOUTH, NEW HAMPSHIRE. THIRD PERIOD. BUILT 1818

A fine example of adaptation to corner site.

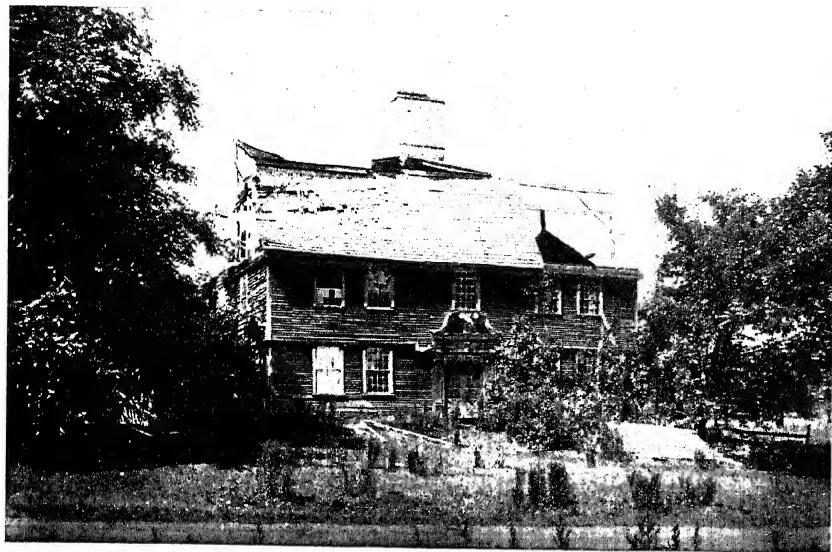
*Plates 114 and 115*



MCINTYRE-LONG HOUSE WITH STABLE. THIRD PERIOD  
An old drawing for a Salem House.



PURE "HOPPIGE COLONIAL"  
An example of everything not to do.



DILAPIDATION IN THE NORTH. SECOND PERIOD

Captain Charles Churchill House, Wethersfield, Connecticut. Built 1760



DILAPIDATION IN THE SOUTH. SECOND PERIOD

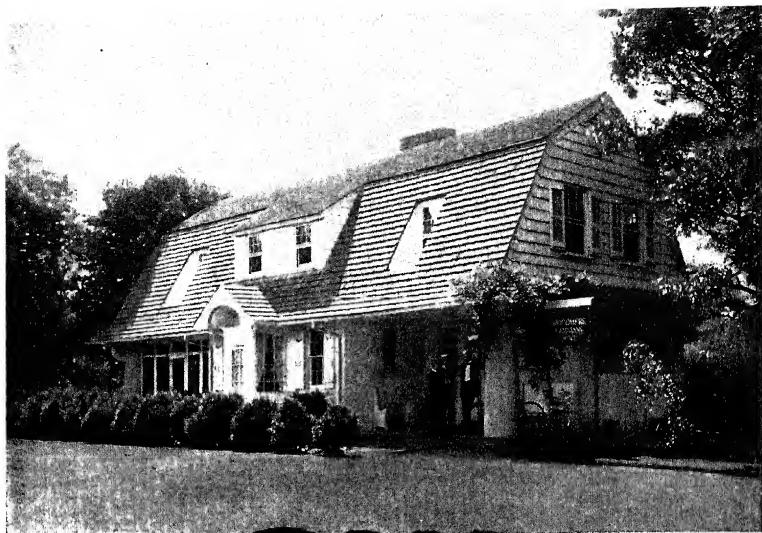
Hayward House, Charleston, South Carolina. Built 1750.



HEARD-BUCKINGHAM HOUSE, WAYLAND, MASSACHUSETTS. SECOND PERIOD. BUILT 1715  
Made over in 1835 by its occupant most successfully. Original old window-frames. The door-frame is from the Oliver Wendell Holmes House formerly in Cambridge, where he was born. Piazza too wide and heavy in detail.

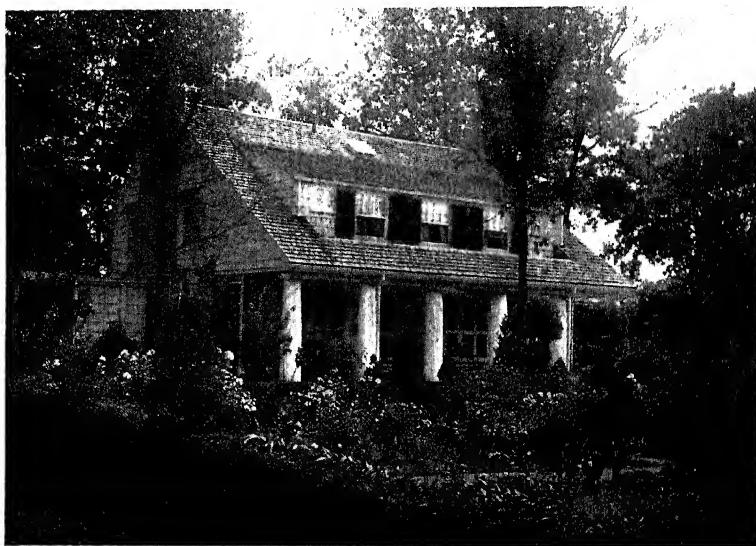


THE BREEE HOUSE, SOUTHAMPTON, LONG ISLAND  
McKim, Mead and White, Architects.



REAL ESTATE BUILDING, WCOMLAWN, LONG ISLAND

Charles Barton Keen, Architect.



OLCOTT HOUSE, SARATOGA SPRINGS, NEW YORK

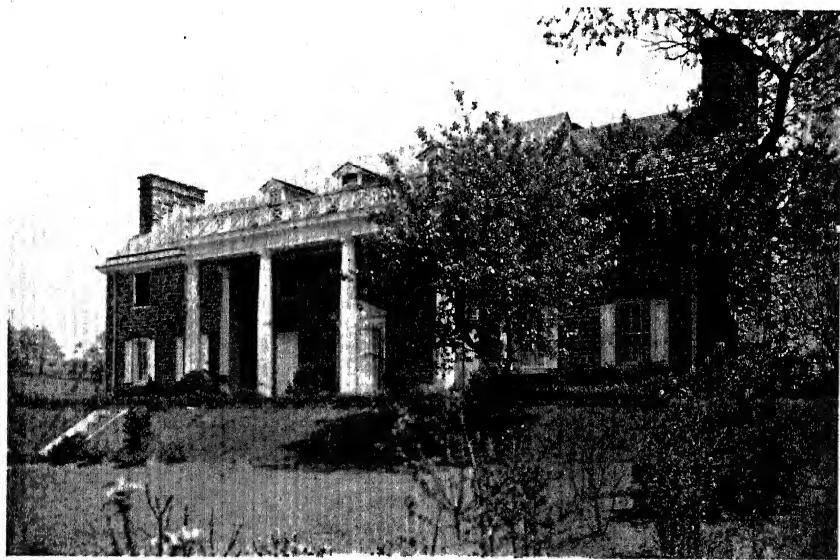
Charles Barton Keen, Architect.

*Plates 122 and 123*



HOUSE NEAR BOSTON

Derby and Robinson, Architects.



HOUSE AT CYNWYD, PENNSYLVANIA

Mellvain and Roberts, Architects.

*Plates 124 and 125*



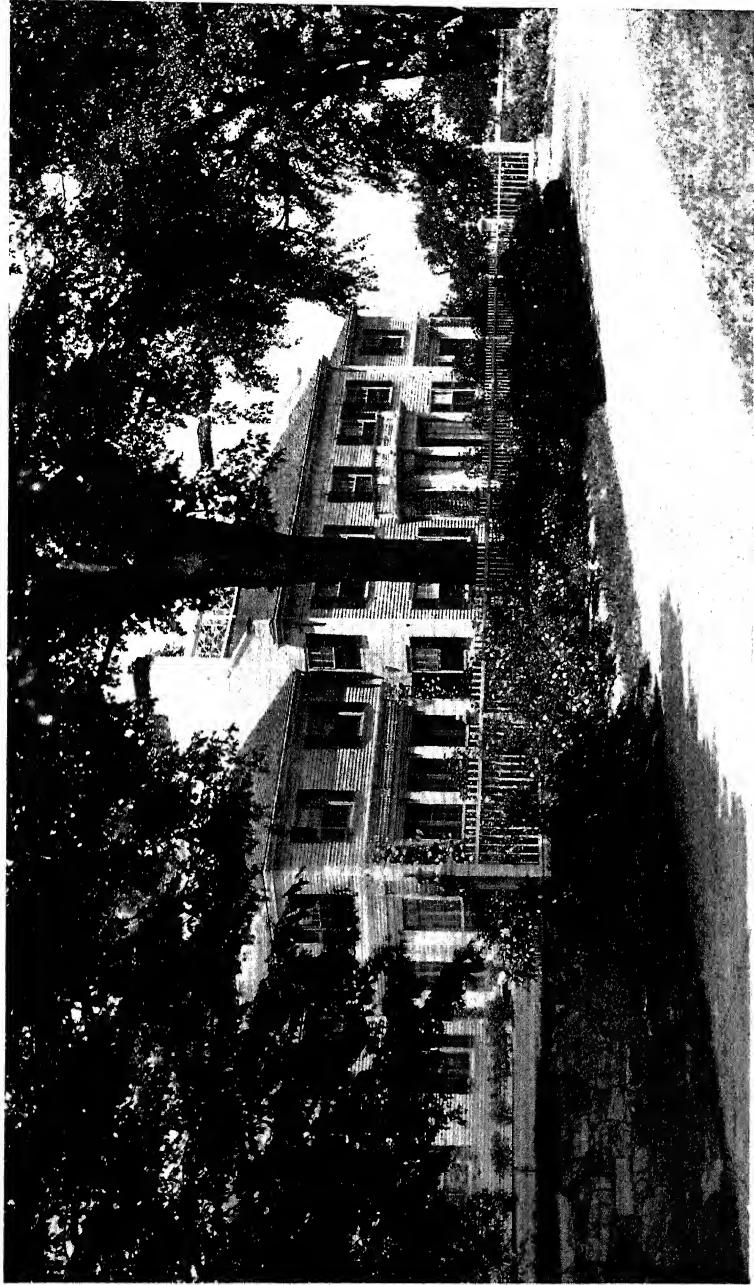
HOUSE AT SWAMPSCOTT, MASSACHUSETTS  
Little and Brown, Architects.

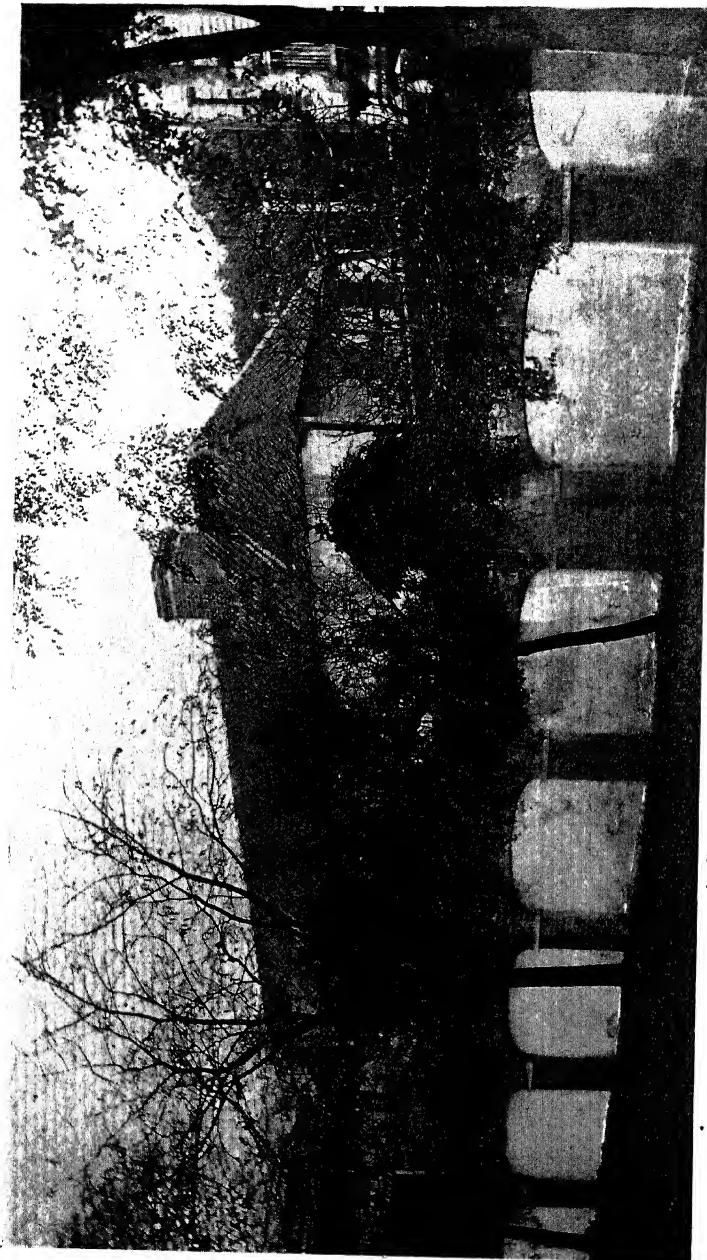


METHOD OF GLAZING PORCH FOR WINTER. BLANCHARD HOUSE, BROOKLINE  
Joseph Everett Chandler, Architect.

HOUSE AT SOUTHBORO, MASSACHUSETTS

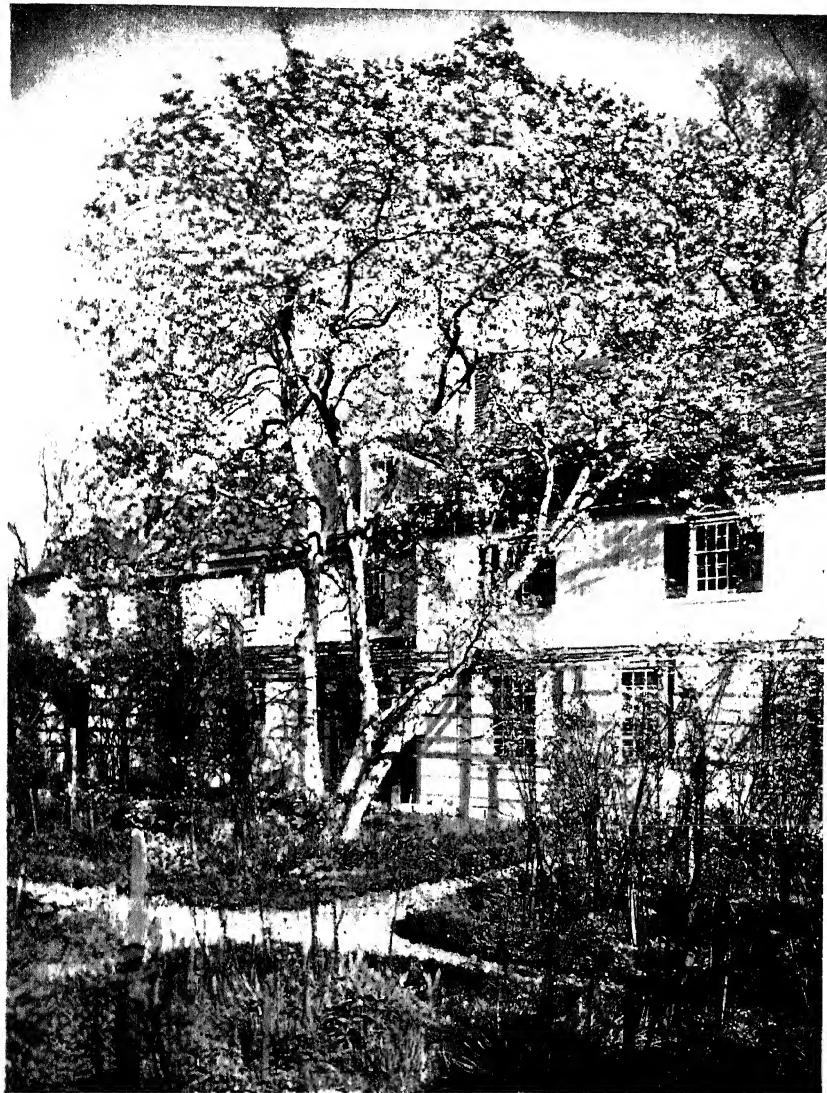
Charles M. Baker, Architect.





A GARDEN WALL, CHARLESTON, SOUTH CAROLINA

Panels of plaster over brick. Note the tiled roof of house behind wall, once a common feature, and still found occasionally in Charleston.



MAGNOLIA AT WYCK, GERMANTOWN, PENNSYLVANIA

*Plate 130*

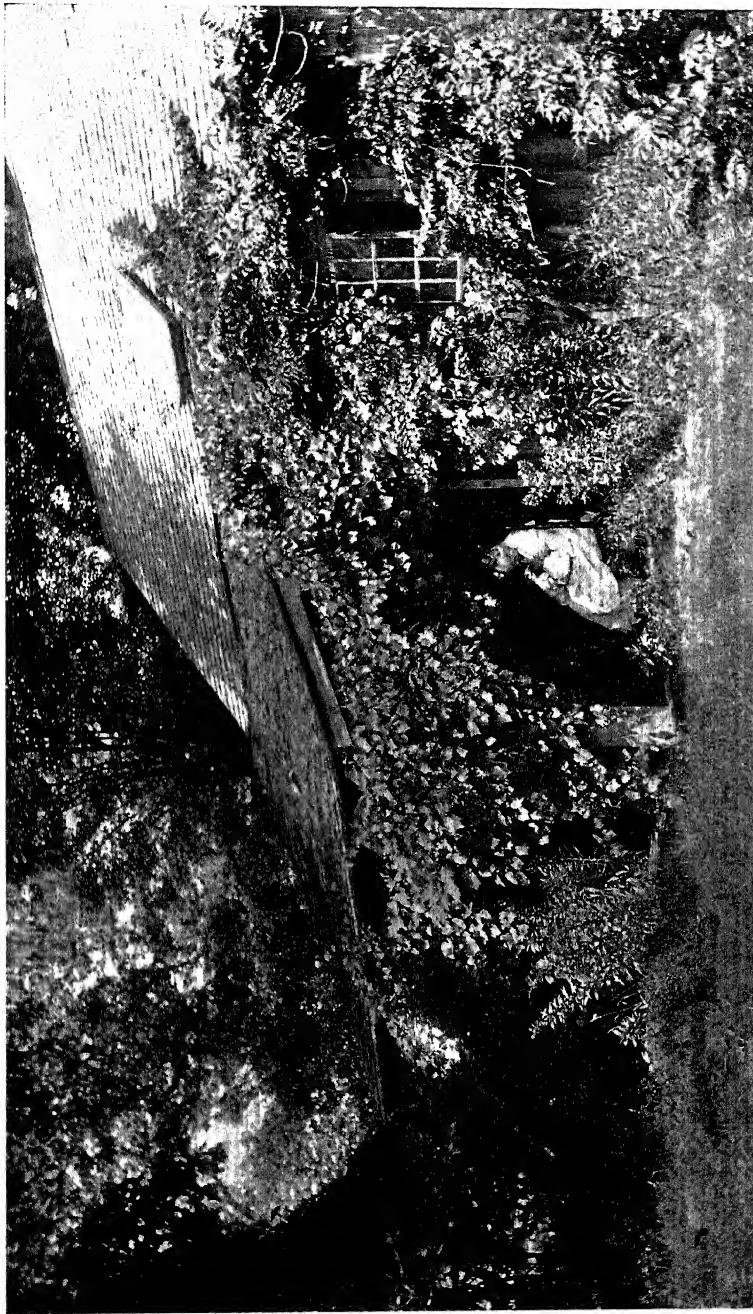


REAR OF WYCK

Showing masonry end of house not covered with plaster. An admirable house from whatever point of view.

*Plate 131*

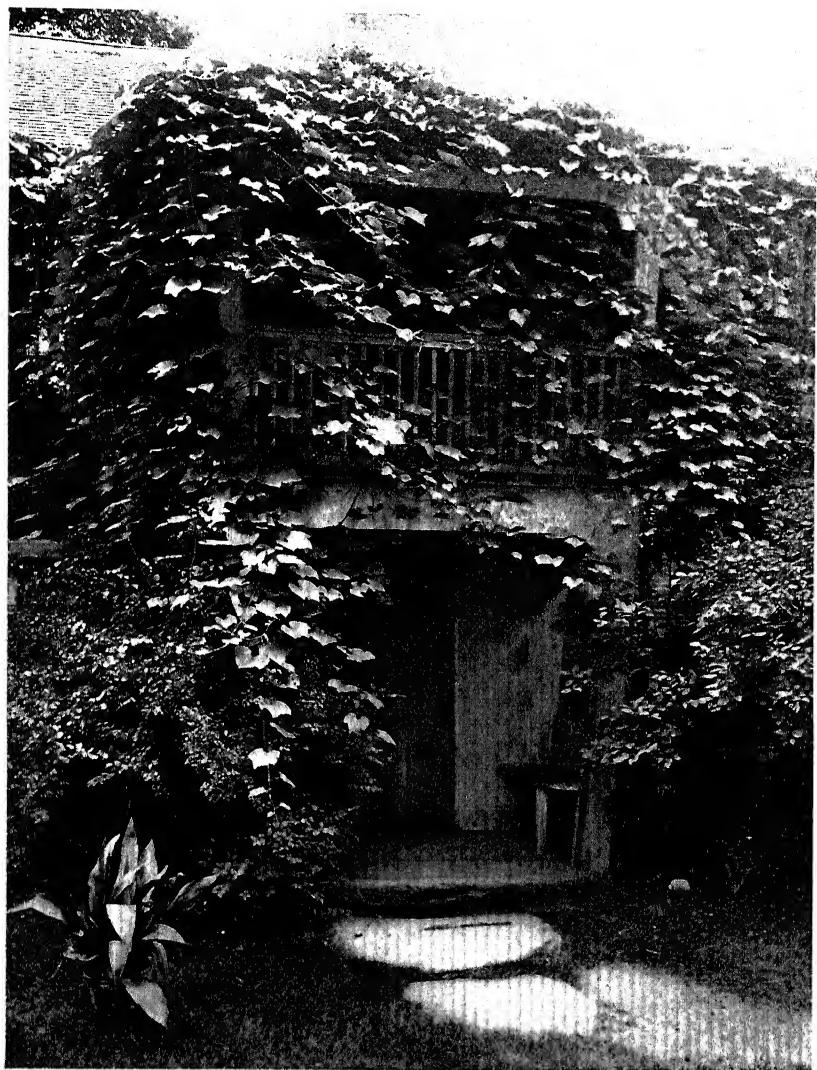
AT DEERFIELD, MASSACHUSETTS, REAR PORCH  
The Afternoon of Life and its Renaissance.



Annapolis, Maryland, long ago discovered the Living-Room Porch as is here shown on the rear of a triple house there.

LIVING-ROOM PORCHES



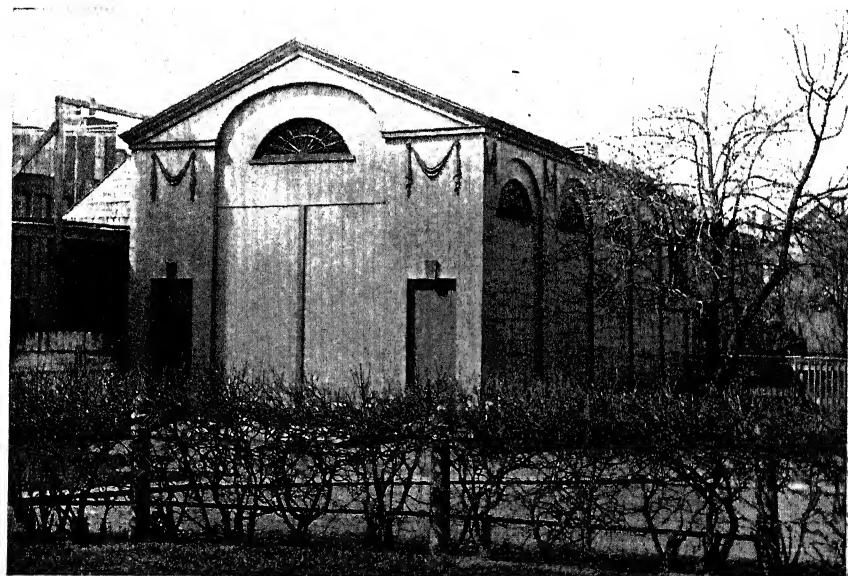


FRENCH HOMESTEAD PORCH, KINGSTON, RHODE ISLAND

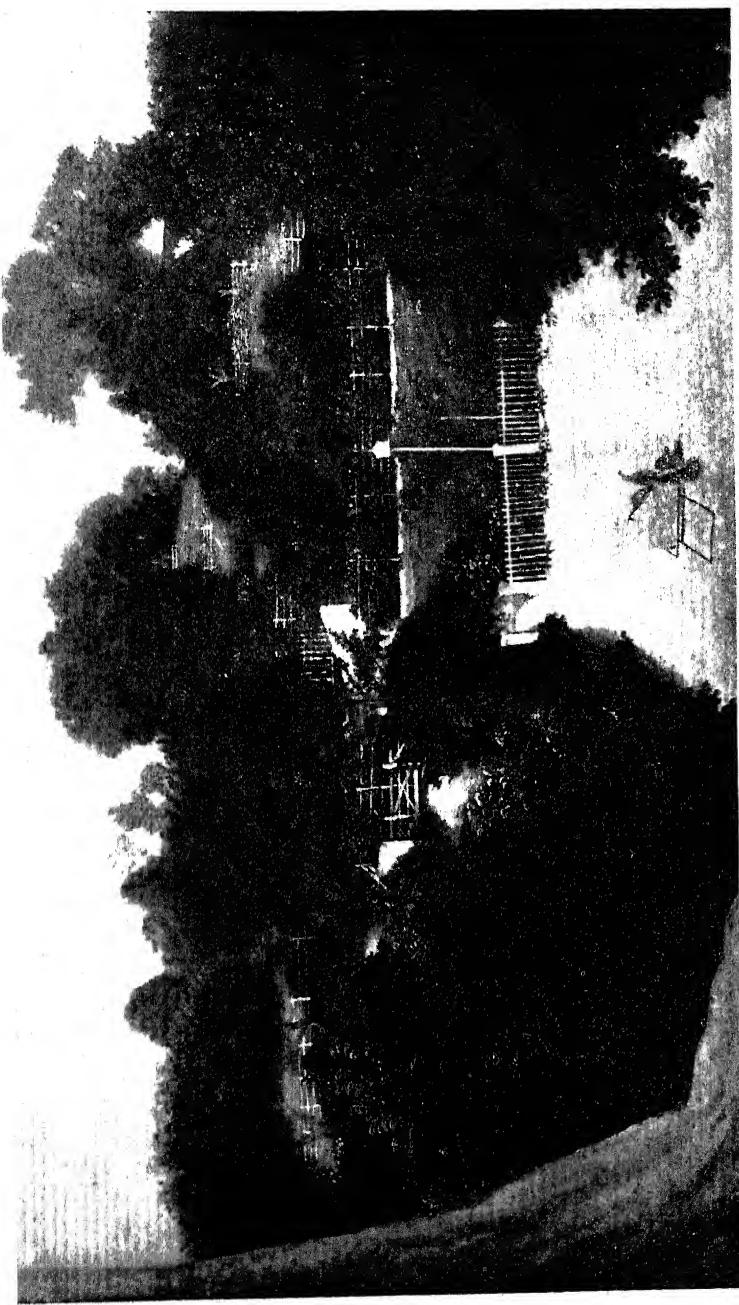
*Plate 134*



TERRACED GARDEN IN PLYMOUTH, MASSACHUSETTS

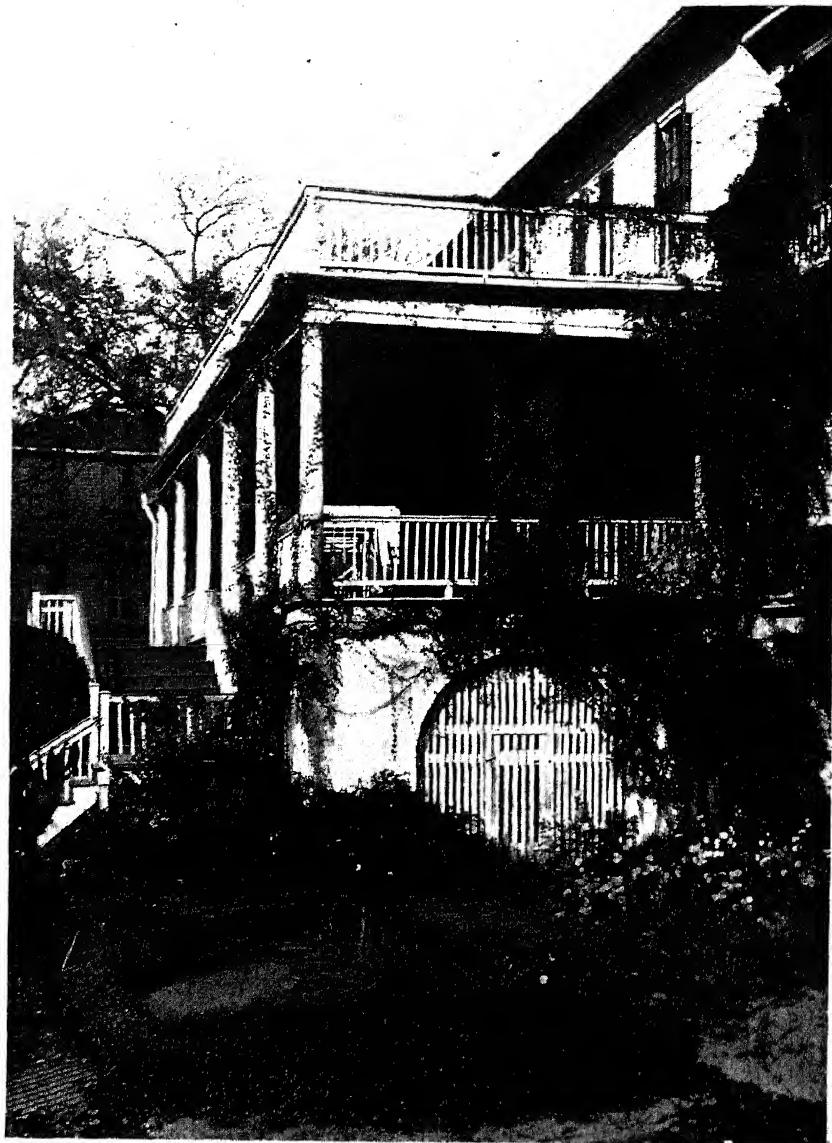


GARDEN HOUSE IN SALEM, MASSACHUSETTS



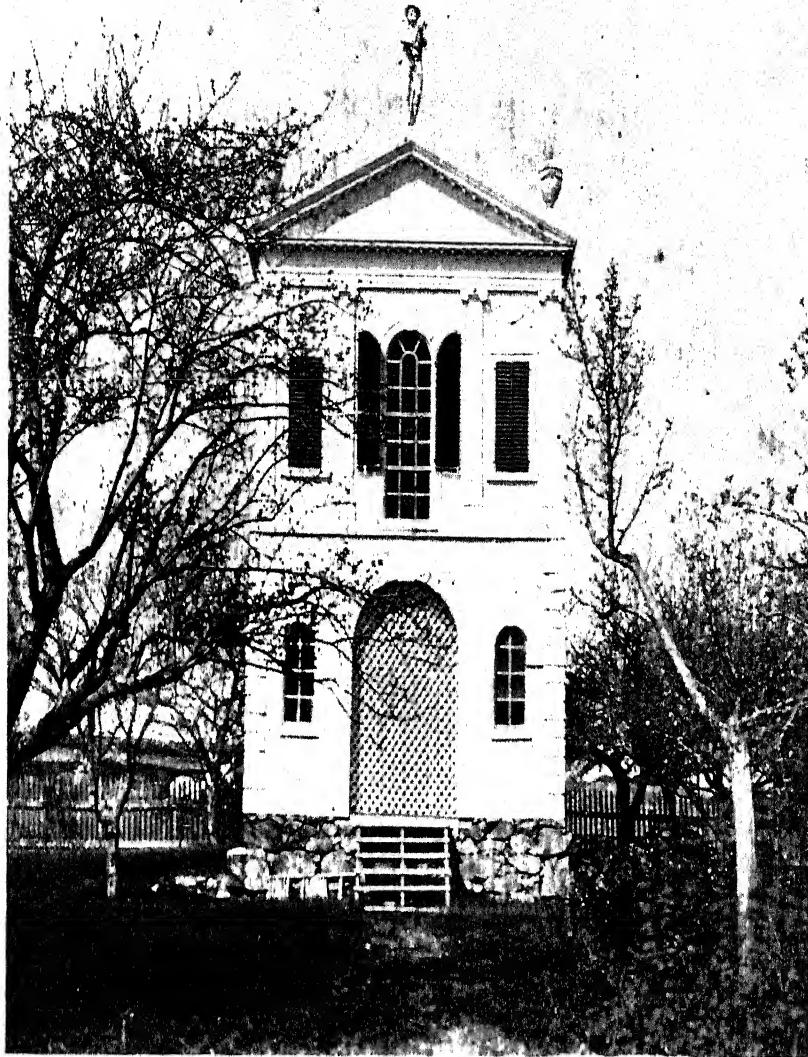
GARDEN OF THE GARDINER-GREENE HOUSE, BOSTON. ABOUT 1758. SECOND PERIOD

From the hall window of second floor.  
From an old painting.



ARCHER HOUSE, CHARLESTON, SOUTH CAROLINA

A December garden with observation point from a piazza extremely wide in proportion to the house, even for most modern requirements. A hanging gutter here destroys the beauty of the cornice.



ELIAS HASKET DERBY SUMMER HOUSE. THIRD PERIOD

FORMERLY IN PEARODY, MASSACHUSETTS

Built 1799 by Samuel McIntire, Architect. A fine example of Third Period Work.



DOOR TO SIDE PIAZZA OF A TYPICAL CHARLESTON,  
SOUTH CAROLINA, HOUSE

Distinctly Colonial, of the Third Period. The order of engaged columns and segmental arches continues down the side of the house as an open piazza, through which the entrance door of the house is reached.







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